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NEW YORK MARCH 15, 1945 No. 3108

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BEETHOVEN'S BIRTH HOUSE ESCAPES DESTRUCTION.

Although first dispatches from Bonn stated that the composer's natal dwelling "had been virtually destroyed in the fight for the old University City," later and more detailed advices from the Associated Press said that it had escaped a direct hit, but the building had been damaged and the surrounding area blasted. At left, above, a view of the Beethoven House from the courtyard; right, another view from the street; lower center, room in which the composer was born; upper center, Beethoven Concert Hall in Bonn.

Operatic Credits

Now that the Metropolitan Opera season has only a few more weeks to run, save for its annual Spring tour, it is instructive to regard what the company is achieving during this momentous winter.

A just appraisal must extend the utmost credit to the Metropolitan offerings, musically and executively. By and large, the performances are of superior merit, with excellent singers and first-rate conductors, orchestra, chorus, stage direction, and at admission prices lower than ever before in the history of the institution. Capacity audiences are the order of the day. The house itself has been refurbished. The repertoire presents practically all the favorite operas. Mozart has been made one of the best-sellers at the box-office; the revivals of Pelléas and Mélisande and Meistersinger were noteworthy events, with at least another restoration to come when Fidelio reappears on March 17. All the casts have numerous young American singers, many of them assigned to principal roles, done in the main with impressive success.

On the debit side, one can remember a performance here and there which did not quite strike consistent fire, but that is to be expected, as opera is done by humans, with occasional human failings. Also, the Metropolitan scenery is antiquated and frequently ragged. When this was mentioned to Edward Johnson recently, he said, "Quite true. But there is nothing the matter with it that enough money could not improve."

This question of enough money is one of the major problems which confront Johnson and his associates. When it is considered how much is paid to the huge orchestra and chorus, the singers and conductors, the stage-hands (96, with electricians, scene-shifters, transporters, carpenters, etc.), the executive force, the ushers, cleaners, publicity sources, and for printing, lighting, heating and what not—when all that is considered, it is astonishing that anything is left for the other incidental purposes, even though an appreciable sum results from the Metropolitan radio broadcasts as well as the sold-out houses in New York and on tour.

Some drawbacks of the Metropolitan effort are that it must give all its operas for the various subscription groups, and that so many artists are often engaged in activities elsewhere, in concert, radio, and phonograph recording. "We cannot pay them enough for the comparatively short period when we need them," says Johnson, "to keep them from trying to increase their incomes outside."

The oft-heard critisism that the Metropolitan does not rehearse its operas sufficiently is not in the least true. The house-sheet which records the number of rehearsals (and their heavy cost) has been seen by a Musical Courier representative, and it shows unceasing work in that department.

Then there are the restrictions and demands of the various unions—but that is another story. In the end, adjustment nearly always results, with compromises on both sides, chiefly on the side of the Metropolitan.

All in all, hats off to Johnson and to those others who manage the destinies of the Metropolitan. In the midst of war and its deprivations, they are doing a grandly useful and brilliant work.

Musical Retribution

In the American Ninetieth Division thrust through Germany, the troops captured Kratuscheid, and Capt. Conner A. Brunette, of Knoxville, Tenn., reports a characteristic happening:

"Going into the place we used marching fire, as we did on all objectives. Over the rattle of the small arms I heard music coming from somewhere within the assault troops. Investigating, I found one of the GI's fingering a Jew's-harp and playing Lonesome Valley, while his buddies provided the essential base of fire."

One has heard tales of famed Scottish pipers scattering the foe. But a Jew's-harp, of all things! Is there no end to Hitler's troubles?

Hollywood Labor Dispute

As this issue went to press, several Hollywood film studios were idle because of a union dispute. The War Labor Board last February granted the AFL Hollywood Painters' Local recognition as bargaining agent for decorators on the sets. The International Alliance of Theatrical Stage Employees also sought this designation and demanded a review of the case. At last reports, the strike was spreading. A formula should speedily be found, for the films are a vital medium for war fronts and civilians. Music is not a little involved in such an impasse.

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Sixty-Sixth Year
March 15, 1945

VARIATIONS: By Leonard Liebling

A correspondent asks whether "all hypocrisy aside, and with due deference to serious American composers, must one not admit that the most striking and original examples of native music during the past quarter century have been in the popular field? Is it not a convincing proof that the whole world devotes itself to our lighter songs and dance tunes, while our symphonies, concertos and chamber music have achieved no familiarity outside this country? Furthermore, the serious composers have copied copiously in rhythm and orchestration from Tin Pan Alley."

To the correspondent's first question, one might answer "Yes" and "No"; the second question calls for an emphatic "No."

There can be no doubt that American popular music has made enormous advances in originality, but so has our symphonic music. For long it copied European models, but the past 25 years show distinct progress in individuality and in original idioms not found in the foreign output. Most of the American symphonic writers possess a technic of orchestration, counterpoint, coloring and characterization which formerly belonged exclusively to the leading European creators. Moreover, our representative composers have developed originality in the selection of material, now largely based on the American scene and on American history and character.

All this is said with no reflection on the best popular music, which is not only tuneful, but harmonically and rhythmically attractive, and certainly unique as to orchestration—thanks to our outstandingly skillful arrangers.

World popularity is not in itself a convincing proof of the superior artistic originality of American popular music over our other kind. Every country shows a larger public for light compositions than for the serious. Even in their own music, Germans are more familiar with The Glow Worm than with Strauss' Heldenleben; Austrians know The Merry Widow better than Schönberg's Pierrot Lunaire; many more Englishmen are more closely acquainted with Elgar's Pomp and Circumstance than with his Violin Concerto; the vast majority of Russians who can sing or whistle The Red Poppy do not know Scriabin's symphonic scores; and millions of Frenchmen on intimate terms with Mon Homme have not even passing knowledge of Debussy's La Mer.

• • •

But why indulge in comparisons, anyway? American symphonic music has its own stamp, and so has American popular music. The purpose of the two is as different as their nature, and the attempt to put them on a basis of parity is both out of order and silly.

Nothing is proved even by the fact that our best modern popular music goes in for subtle harmonies and something of counterpoint, and that occasionally our best symphonic composers feature episodes of jazz rhythm and orchestration. Such borrowings are no bar to originality in either field. It might be added that the note for note liftings of popular composers from the works of the masters have not exactly pinned any medals for originality on the gentlemen who adapted them into best sellers.

While the popular and serious do touch now and then, they have, strictly speaking, nothing in common, and each will continue to travel its separate way. Both can be enjoyed without disparagement of either.

Do you remember the sketch in this department two issues back, which suggested that with grand opera going into radio, radio ought to go into grand opera? The Texaco Company evidently reads this paper attentively, for it will stage its regular Sabbath air show at the Sunday evening concert of the Metropolitan Opera on March 25, with James Melton as master of ceremonies. The entertainment is to be in association with the Metropolitan Opera Guild, to raise funds for the purchase of musical instruments for the Army.

• • •

Thanks to our San Francisco co-worker, Alfred V. Frankenstein, a wonderful little booklet published in English, in Naples, reaches this desk. It is called The History of The San Carlo Theater, and I hasten to quote from the trenchant pages:

"Charles III of Borbon after the destruction by a fire of the St. Bartolomeo's Theater expressed the idea to have a construction of a big theater, having the town absolute need and for adding to its magnificenze the marvel gave order to build the biggest theater of Europe in very short time. This theater, that, took the name of its august founder, well can say the most wonderful opera that in Naples City remember the name of the great King considering that, when arise this royal theater, no one of the day theater adorned the other cities of Italy . . . .

"The Carasale chose the place for construction near the royal palace, hacking down many houses and he added there ample esplanade in order to see, after the opening of the stage, in the distance the marvellous representation of battle, of coaches and horses. . . .

"A central box was reserved for the Royal; and when the King came on the evening of the inauguration he was surprised for the great opera and, full of marvel, he clapped his hands in honor to the architect Carasale, while the applauses of the people gave honor to the King. The King Charles III in the gladness of all spectators, called Carasale and praised him publicly for the complete work, placing his hand on the shoulder in sign of affectionate protection, while the Carasale thanked the King.

"The King said that, as the wall of the theater touched that of the royal palace, it should have been convenient for the Royal Family to pass from the Royal Palace to the theater through an internal communication, the Carasale abated the eye in sign of assent, and the King added: 'We shall think about that' and he dismissed the Carasale."

The booklet describes the various phases through which the theater passed until it was destroyed by fire in 1816. Nicolini was the architect who rebuilt the house, with the Royal box now covered "by rich purple drapery that is all sprinkled by lilys. . . . All the area was made again, and the elbowchairs, the garret and the gildings of all boxes was renewed, and it was painted by Mancinelli for the big linen of drop-scene long 66 spans and high 72, historied with 80 figures that represent the Parnaso, an worthy opera for the concett and for kindness of design, for the according situation of the groups and for vivacity and softness of the coloring. In this beautiful hall in the solemnity of the court and in the great dances of carnival, before each box was illuminated wax-lights that all in the enclosure trespassed the thousand lights, while the acustic and the armony of the Hall has been celebrated by the Masters and by the most illustrious artists. For this theater wrote opera: Abfossi, the Guglielmi, the Cimarosa, the Paisiello and Rossini; wrote for St. Carlo: la Donna del Lago, the Mosé, Elisabetta, and the Medea. . . .

"He most celebrated artists have sung in this theater, as the Patti, Bellincioni, the Idalgo, the Barrientos, the Gaiarre, Stagno, De Lucia, Caruso and the great Russian Baritone Fedor Scialapin."

Rules for the spectators are given as follows: "To the ladies that occupy places in the hall, it is not permitted for them to hold bonnets in such a manner as to impeded other spectators. For the tidyness of the theater and for your own convenience, leave all clothing not required in the wardrobe provided. Please do not take sticks, whips or such like."

The rear cover bears the advertisement of Edoardo D'Amato's Stationary Printing House. The author of the fascinating booklet is Francis De Miranda. It was sent to Frankenstein by Sgt. John Hobart, the San Francisco Chronicle's drama critic, who is with our Army in Italy.

• • •

S/Sgt. Curt Weiler forwards some news from France that serves as a fitting coda to Signor De Miranda's document. The Sergeant writes: "Getting the Musical Courier is always a festive day over here. I especially enjoyed your publishment of the amusing mistranslated summary of the plot of Charpentier's Louise which you received recently from Paris. I am stationed in a large city and go to the opera frequently. Recently I heard Faust, and the program enlightened us ignorant Americans as follows: 'Mephistopheles sings a mocky serenade, the brave Valentin challenges and expires.' Hoffmann's Tales came out as 'Hoffmann's Sales' (at bargain prices) and we were informed that 'Hoffmann kills Slemihl and immediately hears a Barcarolle.' Furthermore, the curtain fell behind poor Schlemil, and the house rocked with laughter when the carcass crawled away on hands and knees. You can see, that even war has its share of comedy in music." . . .

• • •

Announcements on the radio, Sunday, Feb. 25: "We will now hear Princess Pat (Patrice Munsel) . . . . Going from the ridiculous to the sublime, John Merrill will sing 'When Your Lover Has Gone'. . . . Henrietta Schumann was born in the Ukraine and at once began to play the piano." I cannot be reached for comment.

• • •

However, the most devastating thing I have heard in a long while, came from a conductor (for reasons of protective custody I am not mentioning his name) whom I asked, "Which do you consider the best modern American compositions?" He answered, "Bohemian Dvorak's New World Symphony, and German Lukas Foss' The Prairie."

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The Philadelphia Orchestra has been doing so much touring this season that Marshall Betz, its stage-director, was led to remark, "It's got so bad that nowadays Philadephia is just a one-night stand for us."

• • •

It is only proper to give up something in the Lenten period. This year, as usual, I shall bypass Parsifal.

A MUSIC CRITIC LOOKS AT BROADWAY

By HENRY W. LEVINGER

One is not often able to see and hear a musical play that offers an evening of delightful entertainment and first rate artistic effort. This rare experience came to the present reviewer at a piece called On The Town, produced by Oliver Smith and Paul Feigay, with book and lyrics by Betty Comden and Adolph Green, and music by Leonard Bernstein. Not only does one enjoy the magnificent ensemble effort, in which Sono Osato, Nancy Walker, Betty Comden, Adolph Green, John Battles, Robert Chisholm, Cris Alexander, and Ray Harrison take part together with a most competent choral and dance ensemble, but also the beautiful settings of Oliver Smith and the costumes by Alvin Colt. It is no wonder that On The Town plays steadily to sold-out houses.

Leonard Bernstein has written a score of which no musician need be ashamed artistically. The score, though not in Tin Pan Alley fashion, has *esprit* and atmosphere. The musical numbers are built by someone who knows his craft. They have inventiveness and native tang in melody and rhythm.

The show is greatly helped by the clever lyrics (some from the pen of Bernstein himself) and the imaginative staging of Jerome Robbins, as well as the direction of George Abbott.

All in all, here is something that has the sparkle and the freshness of youth and the sincere artistic approach which is the trademark of every honest creative endeavor.

Seven Lively Arts Includes Stravinsky Music

Billy Rose's Seven Lively Arts is easily the most lavish, expensive, and luxurious show Broadway has seen in a long time. The array of talent is overwhelming, and one certainly will have to go far to find anyone who equals Beatrice Lillie, undoubtedly queen of the comediennes. On the musical side, Benny Goodman excels with his superb playing of the clarinet, and when he does the Concertstück by Weber, he transforms the theatre into a real concert hall.

The Scene de Ballet by Stravinsky, especially written for this production, makes a marked effect in these surroundings. Danced superbly by Alicia Markova and Anton Dolin, the music gains much more meaning than it had in its concert presentation at Carnegie Hall the other week.

Cole Porter's music is, if not best Cole Porter, certainly a welcome addition to the repertoire of popular music. Two songs stand out: Every Time We Say Goodbye, and Frahngee-Pahnee. Bert Lahr and the male ensemble have a very effective Drinking Song. Beatrice Lillie showed herself a superb master of the *chanson* in When I Was a Little Cuckoo. The sketches which make up the dramatic part of the performance are of varying effectiveness. The best is a takeoff on the Broadway hit, Angel Street, called Heaven on Angel Street. Here again, Lillie is the sketch.

Though beautiful in details, the whole show, to this reporter, seems to be overloaded. It is a bit like a meal which is too rich, and when the curtain finally goes down, one feels as if he had eaten too much, and is no longer aware of the separate courses of the dinner. But on the whole, the music proves the antidote that does not sate.

Vie Parisienne At City Center

At the City Center, Max Rudolph, European conductor, took over the baton for Offenbach's La Vie Parisienne, presented by Yolanda Mero-Irion for the New Opera Company. Since the performance has been reviewed here before, it is sufficient to state that Rudolph has done a fine job in coordinating stage and orchestra. Not only does his sense of rhythm and dynamics bring Offenbach's score to life with the precision usually attached to a Mozart score, but he has also retained the scintillation and champagne-like quality of this inspired opus.

Sing Out, Sweet Land

If it is true, and we believe it is, that the character of a people is mirrored in their folksongs and ballads, one thing is certain: America is a happy land and a "sweet land" indeed. As a "sung history" of the States, the Theatre Guild's new music show, Sing Out, Sweet Land, by Walter Kerr, makes you feel at home. It also reiterates the fact that the various chapters of the country's history, with all their changing aspects, couldn't alter the fundamental attitude of its people toward life, which is to be happy, content and grateful.

This is a sunny and peaceful show, a spectacle tastefully staged by Leon Leonidoff, full of beautiful music, which earns the enthusiastic applause of the audience bestowed upon the songs, the tasteful arrangements and adaptations by Elie Siegmeister, and the charming singing of Alfred Drake and Burl Ives.

The production, which is a cavalcade of American song from colonial times down to the present, is tied together by an ageless character named Barnaby (Alfred Drake) who wanders around the country with no more ambition than to hear people sing and to sing himself, and he does it magnificently, simply and convincingly. The mouthpiece of the people he is listening to is Burl Ives, who with his guitar and without it is the most delightful interpreter of ballads this reporter ever had the pleasure to hear. He is assisted by a first-rate vocal ensemble.

What he sings is sometimes explained by a dance group which, directed by Doris Humphrey and Charles Weidman, makes you enjoy some of the most inspiring dancing one can see now in New York.

MERCY TEMPERS JUSTICE.

Alma Kaye and Alfred Drake in Sing Out, Sweet Land. (Photo by Vandamm Studio.)

SCENE FROM ON THE TOWN,

with music by Leonard Bernstein. Left to right, Nancy Walker, Betty Comden, John Battles, Adolph Green and Cris Alexander. (Photo by Graphic House.)

A very excellent Spiritual group contributes some of the most impressive singing. The whole show, without being intentionally educative, is a very convincing lecture on the richness and color of folksong in America, from Foster's O Susanna to the humorous Frankie and Johnny, to Casey Jones and Hallelujah, I'm a Bum and from Strolling Through the Park to the various blues and I've Got Rhythm, by George Gershwin. One is led through the pages of the American songbook, and when in the last scene Barnaby promises "more of these songs," this scribe has only one regret—that due to human experience he won't be able to listen to a show like this a hundred years hence, to discover what has been sung between now and then!

Kindler to Conduct Festival in Latin-America

Dr. Hans Kindler, conductor of the National Symphony Orchestra, will leave Washington on March 29 for Mexico City, where he will lead a series of concerts under the auspices of the University of Mexico early in April. From there he will go to the Music Festival of Cartagena, Colombia, which he will conduct. For the latter concerts the entire symphony orchestra of Bogota will be transported by plane to Cartagena. Afterward, Dr. Kindler will go via Guatemala to the West Coast of the United States to begin his annual cross-country journey, auditioning musicians for the coming season of the National Symphony.

San Antonio Opera Festival Founded by Symphony Society

SAN ANTONIO, TEX.—When Conductor Max Reiter lifted his baton on the opening night of the San Antonio Symphony Society's Grand Opera Festival on Feb. 20, the total cost—approximately $30,000—of all four productions had been covered by advance ticket sales. Some 20,000 persons saw two performances each of La Boheme and the paired Cavalleria Rusticana and Pagliacci in the city's huge Municipal Auditorium.

This unprecedented—and unexpected—financial success was topped by the unequivocal artistic quality of each performance, heartily attested by Critic John Rosenfield, who came from Dallas for the week-end operas, and by the wildest ovations in this city's history. Reiter and the principals were called before the curtains repeatedly, following each act. His San Antonio Symphony Orchestra of 75 performed under his direction with smoothness and skilled nuance. Around 100 voices were in Director David Griffin's well-trained chorus, which sang with the gusto of veterans. There were beautiful, new stage sets by Emile and Marcel Robin, which were as thoroughly applauded as the singers. Anthony Stivanello's staging was expert and sound, every performance proceeding without a hitch. Marie Conley was indefatigable rehearsal accompanist, Joe Burger and Charles Stone chorus assistants.

Saturday night's opera was the Festival high point in popularity, with Grace Moore's Mimi judged one of the best performances of her career. Nino Martini was an impassioned Rudolph, Marita Farell a gay Musetta and John Brownlee, Carlton Gauld and Walter Cassel the other dashing and colorful Bohemians. Constante Sorvino filled the roles of Alcindoro and Benoit with spirit.

Cavalleria Rusticana and Pagliacci were of the same flavor, with Frederick Jagel at his best in both leading tenor roles, with Igor Gorin's Tonio unforgettable, and Cassel, Farell and Sorvino in top-form for the Leoncavallo work. Florence Kirk's Santuzza won storms of applause; the Lola of Lucielle Browning and Mary Van Kirk's Lucia in Mascagni's opera were excellently done. Cassel was Alfio, his performances in all three operas really superb.

E. H. Keator, president, and Pauline Washer Goldsmith, organization chairman of the San Antonio Symphony Society, were felicitated by thousands for this brilliant culmination of six years' hard work for a symphony orchestra and opera here.

Annual Festival Planned

Admittedly experimental, the Festival now is assured yearly continuance, having proved that "Grand Opera in the Grand Manner" is definitely in demand in this section. Thousands of men in uniform were in each audience. Mexican dignitaries who were present promised train-loads of visitors from that country when travel restrictions are lifted.

A gala social atmosphere prevailed during the week and stars were royally feted in events ranging from the formal manner to a dazzling Texas Ranch party. The role of music in American life was lifted to a new height locally through Max Reiter's vision, experience and undisputed ability.

SARA MILLHOUSE.

NEW YORK CONCERTS: Orchestral Novelties and Solo Artists Prominent in Calendar

The aristocratic art of Wanda Landowska featured the Philharmonic concert of Feb. 22 at Carnegie Hall. That unique musician not only shone at her customary harpsichord, but also at the piano keyboard—respectively in Haydn's D major concerto, and Mozart's in F minor (K. 413). The first-named work had been reconstructed by Mme. Landowska from parts she discovered in various European sources. Her playing of the delicate instrument had irresistible delicacy and charm, and was accompanied in kind by Rodzinski and a small ensemble. The Mozart performance, masterful in musicianship, style and variety of tone and touch, aroused prolonged acclaim.

Another novelty was Virgil Thomson's Symphony on a Hymn Tune, conducted by the composer. It is a decidedly provocative score, brilliantly orchestrated and full of purpose, some of it even humorous. The hymn tune serves in the South for the text of How Firm a Foundation; Yes, Jesus Loves Me, appears as another thematic aid. Thomson alternates between conventional lyric writing and modern harmonic boldness, both treated with taste, clever contrasts in rhythm and rich coloring. His sure conducting helped the score to effective exposition.. Rossini's overture to L'Italiana in Algeri, and Ibert's colorful Escales completed the program.
L. L.

Schuster Is Soloist

The Philharmonic concert of Feb. 25, at Carnegie Hall, opened with Rossini's Overture to L'Italiana in Algeri, and brought as the other orchestral offerings Haydn's Symphony No. 5 and Ibert's Escales. They were excellently performed under Rodzinski's leadership. As soloist of the afternoon, Joseph Schuster deserved the highest praise for his technically flawless and musically convincing performance of Schumann's cello concerto. H. W. L.

Stokowski Leads Theremin Concerto

Leopold Stokowski assembled a program for his New York City Symphony concert of Feb. 26 that must have satisfied the most avid seeker after novelties. Clara Rockmore introduced Anis Fuleihan's Concerto for Theremin and Orchestra, and two other premieres were of Revueltas' Sensemaya and a scherzo by Burrill Phillips. Vivaldi's Concerto for Four Violins brought Roman Totenberg, Elsa Werth, Everett Lee and Joyce Flissler as protagonists; and Bach's Concerto for Four Pianos presented Marianna Sarrici, Anita Bieber, Lola Corini and Roxanne Connick. Fuleihan was represented by another piece, Fanfare for the Medical Corps, and there were also excerpts from Wagner's Parsifal. The theremin concerto had in Miss Rockmore a virtuoso performer on that curious instrument, who exhibited the score to advantage. Sensemaya is a sequence of primitive African themes, percussive and related largely by rhythmic means. The scherzo by Phillips has interest of writing and treatment. Neither composition has beauty, at least not as currently conceived. B. W.

Piatigorsky With Philadelphians

Handel's D major Concert for orchestra, Schumann's concerto for cello, and Strauss' Don Quixote constituted the program of the Philadelphia Orchestra at Carnegie Hall, Feb. 27. Ormandy conducted, and his men gave aristocratic performances in unity and tone, based on the leader's searching and finely integrated readings. Piatigorsky was the Schumann soloist and also played the featured cello part in the Strauss number. This artist makes his instrument into a medium of lovely sound and elevated musical expression, both of which scored superlatively in the smooth romanticism of the concerto as well as in the fanciful drama and poignant pathos of the Don's music.
L. L.

Levy's Ninth Symphony Premiered

The Gabrilowitsch Memorial concert of the National Orchestral Association, on March 3 at Carnegie Hall, was given with the assistance of the Dessoff Choirs and soloists. Two rare works made up the program. Rameau's In Convertendo was sung by the Chorus under Paul Boepple, its leader, assisted by Jean Carlton, soprano, Mary Davenport, contralto, and Paul Matthen, baritone. The work is a beautiful example of antique French choral music, and the soloists vied with the ensemble to give an adequate if not a notably brilliant reading.

The Ninth Symphony of Ernst Levy, European composer now living in this country, was performed by the orchestra and mixed chorus under Leon Barzin. It voices a strong and passionate note of protest against racial persecution, employing a Hebrew text, beginning Shema Yisrael. The writing is in modern vein, earnest and ingenious, if not wholly convincing as to the originality of the composer. The performance was an effective one. There were recalls for the conductor at the close.
R. M. K.

Oscar Straus Conducts

A "Straus Festival," on March 4, at Carnegie Hall, honored the 50th anniversary of Oscar Straus as a composer-conductor. He led the orchestra in works by himself, by Johann and Josef Strauss, and by Erwin Straus, son of Oscar. The soloists were Licia Albanese and Francesco Valentino, who sang excerpts from The Last Waltz and The Chocolate Soldier. The celebrant proved to be expert in handling the orchestra, and gave typical Viennese swing and lilt to all the numbers on the program. Straus has written more than 50 unusually melodious operettas, and now at the age of 75, is composing two more. A large audience fêted the veteran becomingly. L. L.

Odnoposoff Is Soloist

Sabbath music of the Philharmonic on March 4 at Carnegie Hall, was a repetition of the Tchaikowsky E minor symphony and the Moussorgsky-Ravel Pictures at an Exhibition. The soloist of the afternoon was Ricardo Odnoposoff, who played the Lalo's Symphonie Espagnole for violin and orchestra. He evidently felt at home with the work and gave a tonally and technically effective reading heartily appreciated by the capacity audience. Rodzinski and his corps provided excellent accompaniment.
H. W. L.

A young American pianist, Morton Schoenfeld, appeared in debut recital at Town Hall, Feb. 19. His program was an interesting one, including the complete Bach organ partita in B minor, the Brahms Sonata in F minor, a new sonata in G minor by Ernest Waxman, Ravel's Ondine, The Praeludium and Fuga from Ludus Tonalis, by Hindemith and three pieces from Bartok's Mikrokosmos. Technical facility and flexibility characterised the playing of the artist. He is also gifted with a colorful tonal quality and gave evidence of careful consideration of mood values. Another hearing might give opportunity for a better evaluation of Mr. Schoenfeld's talents. M. C.

György Sandor in Bartok Novelty

A feature of the Carnegie Hall recital by György Sandor, pianist, Feb. 20, was the first performance of a piano version of Bartok's Dance Suite, made by that composer, who was modestly present in the rear of a box and acknowledged applause. While this suite of five vivid and indigenous Hungarian dances loses something in color when divorced from the orchestra, Mr. Sandor gave his best efforts to make the work a successful *tour de force*. He scored more brilliantly in two mazurkas and two etudes by Chopin, in which his bell-like tone was combined with unique fire and elegance to captivate listeners. Brahms' Paganini Variations were a smashing success, if the larger episodes were sometimes less convincing than the poetic ones. Also programmed were the Bach-Liszt Prelude and Fugue in A minor, Beethoven's Sonata Op. 101, Brahms' Intermezzo in B flat minor, Schumann's Toccata, Liszt's 15th Rhapsody. The last group showed triumphant virtuosity and a phenomenal dynamic scale, which brought cheers and many encores, including Scarlatti, Schumann and Chopin works. Clearly Mr. Sandor is developing a following of large proportions. R. M. K.

Robert Rudié, violinist, was heard in recital at Town Hall on Feb. 20, with Artur Balsam at he piano. Mr. Rudié is gifted with lyrical qualities and good technic, and a pleasing, if not large, tone. Program interest centered on Aaron Copland's sonata, which Mr. Rudié performed meticulously and effectively. The composer was present to share the applause. D. B.

Marjorie Lawrence in Town Hall Series

Marjorie Lawrence was the soloist Feb. 21 in the final concert of the Town Hall Endowment Series. Audience enthusiasm greeted every number of the exacting program, which began with the great recitative and aria from Handel's Belshazzar, continuing with a group of Lieder by Schubert, Mahler and Richard Strauss. Milhaud's Chant du Laboureur, Ravel's La Flute Enchantee, Nin's El Vito and Harriet Ware's The Day Is Mine, completed the scheduled list. Extra numbers were Grieg's I Love You, Brahms' Der Schmied, the folk-tune Gae doon the Burn and others. Although suffering from a cold, the soprano used her exceptional gifts of interpretation and projection with thrilling effect. Mr. Manley played well in his selections, Intermezzi and Rhapsodie in G minor of Brahms, Chopin's Scherzo in B flat minor. He was repeatedly encored. Paul Meyer was the excellent accompanist for Miss Lawrence. M. C.

Prizewinner Heard

Jeanne Therrien, pianist, who won both the Levintritt Foundation prize and the Naumburg award this season, gave her Town Hall recital under the latter auspices on the afternoon of Feb. 22. Her recital showed a well-designed conception of her works, precision in performance, if a somewhat less than spontaneous approach to some of the music. Beginning with Bach's B flat minor prelude and fugue and the Liszt version of his organ prelude and fugue in A minor, Miss Therrien turned next to Mozart's E flat major Sonata, played with sprightly grace, though some lack of warmth and sensuousness. Brahms' C major Sonata called for large scale performance, and it was forthcoming in the final movement, if the great opus did not always seem fully realized. The pianist also played her own pleasing Suite as well as works of Chopin, Debussy and Ravel. R. M. K.

E. Robert Schmitz gave the second of his two piano recitals at Town Hall on Feb. 23. Music of Shostakovich, Ravel, Prokofieff, Stravinsky and Debussy made up his list, in which he showed familiar attributes of superb technic and authentic interpretation. In these programs, Mr. Schmitz' intention was to offer lesser known aspects of French and Russian-Soviet music. D. B.

Genevieve Rowe's Recital

Genevieve Rowe, at Town Hall, Feb. 25, offered one of the most satisfactory vocal recitals of the season. From the long-breathed phrases of the opening number, Handel's Care Selve, throughout the varied program, her artistry and poise were outstanding. Particularly fine diction and mood-values made her French songs notable. Le Moulin by Pierné, Le Nélumbo by Moret, L'Ane blanc by Huë were audience favorites. Miss Rowe continued with the seldom sung Ophelie aria from Hamlet by Thomas, in which the lyric passages were done with more clarity than the bravura. The soprano's voice took on a warmer tone in the Respighi, Tocchi and Santoliquido numbers, in which she did some of her best singing. The recital closed with an English group, including songs of Kramer and Paul Sargent, Green Fields (first performance) by Gene Bone and Howard Fenton; and an arrangement of the Blue Danube by Robert Payson Hill, brilliant accompanist for Miss Rowe. The large audience gave enthusiastic applause, demanding encores. M. C.

Szell Heard as Pianist

One of the high points of the season of the New Friends of Music was their concert Feb. 25 in which the Budapest Quartet with George Szell as assisting pianist performed the piano quartets in G minor (K. 478) and E flat (K. 493) by Mozart, and the quartet played the Mozart string quartet in D (K. 499). The Budapest Quartet gave these works with all the delicacy and feeling for style they require. But the whole performance gained even more through the

(Please turn to page 11)

WALTER HAUTZIG PLAYS FOR WAVES
at the U. S. Naval Training School, The Bronx, New York City. (Official U. S. Navy Photograph.)

A PIANIST ON THE WESTERN FRONT

This first-hand account of life on the Western front was written by T/5 Douglas M. Johnson, in civilian life a pianist and pupil of Moriz Rosenthal, now serving as a Chaplain's Assistant in the United States Army. He passed his early life in Havana, where he was graduated from the National Conservatory of Cuba at 14. He played in concert in Texas before coming to New York, where he won an award in a solo piano contest and made his recital debut in 1937. He toured the East and appeared in Carnegie and Town Halls, in Miami, Fla., and in Havana under the auspices of the Pro Arte Musical Society, before entering service.

By T/5 DOUGLAS M. JOHNSON

As we descended from the huge transport that brought us to France, we little dreamed that we should be in combat so soon in Belgium, Holland and Nazi Germany. Under the expert leadership of our Commanding Officer, Maj. Gen. Terry Allen, many of our boys proved immediately that they had the stuff of which heroes are made.

We first saw combat in Belgium, on the third day. Returning one late afternoon from the motor pool, where I had gone to work on my jeep, I turned into a very narrow side road leading to our "residence." To my amazement, I saw a number of our soldiers crouching on either side of the road ready for action.

The "non-com" in charge bellowed at me to halt and go back immediately, or to advance at my own peril, because there was a sniper firing from an attic about 25 yards away and directly across the road from the Aid Station where I usually stay. But as I was overdue, I decided to chance it.

I pressed on the accelerator and practically flew down the road, turning in the driveway of the Aid Station on two wheels, without a shot having been fired at me. . . . Later that night the sniper's house was put to the torch.

On the following day, after shaving —using my helmet as a wash bowl and borrowing from my jeep the rear view mirror—I was talking to some of the boys when the drone of an approaching airplane made one of them—an Italian youth from New Orleans—look up and yell: "Look at that plane falling!"

We rushed out, only to be frozen in our tracks when another boy cried: "It's a buzz bomb!" We hit the dirt just as it plunged to earth, landing in a field about 50 yards away. The tremendous concussion caused a deluge of shingles and debris to fall over us. . . . From that time on, my helmet and I had a mutual understanding never to be separated. . . .

Played for Franciscans

Moving into Holland, where we pushed the Nazis before us, I had occasion to give a recital for some Franciscan brothers, whose home, school and church in a nearby city had been occupied by the German army. When forced to retreat, the enemy dynamited all three buildings, destroying the organ within, one of the largest in Holland. My hosts insisted that I promise to act as intermediary for them after the war, when they will buy another organ—this time an American instrument.

After the recital, the Superior thanked me, delivering a short address in Flemish and English—also quizzically thanking Hitler, "whose war made it possible to hear one of the best pianists to play in Holland."

In Belgium, where I played at the Royal Conservatory in Brussels, and in Holland, I heard some very talented artists who hope to invade America—artistically—after the war.

Shells As Obbligato to Practice

I am now having the novel experience of practising with shells flying overhead and within hearing distance of the Germans. This I know because one of the boys came out of his foxhole to let me know that he had heard my playing, and the Nazi foxholes are within speaking distance from his. I wonder what the "Jerries" thought of the "decadent American" playing the Opus 109 of Beethoven, the Paganini-Brahms Variations, Etudes by that sickly Pole, Chopin, and music to contaminate their pure Aryan ears by Mendelssohn?

The boys very often ask me to give an impromptu recital for them, which I do, and feel greatly honored to be asked by them.

Coming into Germany from Holland a few days later, I had the experience of hearing a "screaming meemie" land a few feet from where I stood.

Everybody made a dash for the nearest doorway or hugged good old Mother Earth, waiting breathlessly for the explosion. But nothing happened! Like so many of Hitler's missiles, it was a "dud"—perhaps the contribution of the slave labor of Europe, made under the whip, to the Allied cause. The tense suspense and muffled thud were yet most terrifying psychologically. It is such an experience that often drives the "tough guys" upon their knees in prayer!

Music in Army Worship

The Army, cognizant of this return to God among the men, gives them the opportunity to attend services of their chosen faith as often as possible, and these are supplied by an excellent Chaplains' Corp. As a Chaplain's Assistant, I have had occasion to witness closely the work of these men.

In my battalion, our Chaplain, Father Edmund J. Murray of Notre Dame University, has given three Masses for the Catholic men daily, travelling on roads that were "zeroed in" by the enemy artillery and within their sight. (The boys say that we now live on "88 Boulevard" and "Burp Street," owing to the number of "88" shells that land here.)

We have often driven through open fields in plain view of the enemy to hold Masses, and once had 24 German planes fly ominously overhead, so low that the pilots were clearly distinguished.

Father Murray has also held General Services for the personnel of the other faiths when their "padres" were not available. We likewise have in our retinue an added enlisted man, Pfc. Harry Strasburg, of Chicago, Ill., to hold services for the Jewish soldiers.

When a soldier can leave his foxhole —most of the time within a stone's throw of the enemy positions—to attend to his spiritual needs, that man is really and truly a "tough guy." I see a great and far-reaching significance in this daily occurrence, repeated by so many. . . .

Soldiers Demand the Best

As to the future of music and the better type of entertainment in America after the war, I believe that the demand will be for more first-rate artists. I base my opinion on the verbal indictments I have heard from the men in the service against occasional cheap and non-artistic shows and entertainers heard at the front.

The genuinely good entertainments shown, on the other hand, are ravenously absorbed by the men, who are gradually developing a keen sense of artistic worth. And these are the same boys who, in the post-war world, will demand and get the best in entertainment and the best in music as performed by the greatest artists.

LEONARD WARREN GETS LAST MINUTE INSTRUCTIONS
before his "takeoff" in a Link Trainer at the Army Air Base in Bryan, Tex. The Metropolitan Opera baritone visited the base to entertain the men, but because he had a sore throat the Hospital Commandant advised him not to sing. Instead, the Army personnel took Mr. Warren on a tour of the base.

Palestrina Sung By GI'S; A Chorus That Made History

Musical fare in many posts of the United States Army has reached a new "high" owing to the activities of the enlisted men themselves. In many cases, musicians of standing in private life have brought their talents to the service of the country. The enthusiasm with which the young fighting men sing in their restricted spare time is exemplified by the history of the excellent Glee Club established at Camp Kohler in California under the direction of Cpl. James Fleetwood, which appeared in many important concerts in neighboring cities during its brilliant, if brief career. Some 35 public programs were given in a year and a half of its activity.

The Camp Kohler Glee Club made its first appearance in the post chapel on Jan. 28, 1943, assisted by Pfc. Loren Welch, baritone, who later received a discharge and appeared on the "Met" Auditions of the Air last December.

Scored in Brahms Rhapsody

The first important Glee Club concert was given on the following March 25, when the group sang works by Palestrina and Gounod, and the Alto Rhapsody of Brahms, with Romalda Stetsky, of San Francisco, as soloist. Cpl. Fleetwood had only two months' time to prepare the program, with an average of only one evening's rehearsal a week for most of the members, and the critics hailed the high standard of the singing. On April 28 of that year the Glee Club appeared with Risë Stevens and Pfc. Welch in a huge benefit concert in Sacramento, accompanied by Cpl. Fleetwood. This was arranged by Miss Stevens' husband, Walter Szurovy.

A concert honoring the memory of Rachmaninoff on June 11, included choral numbers, songs and a piano concerto. In August two concerts were given with Pvt. Mitchell Lurie, clarinetist, who had appeared with Stokowski's Youth Orchestra, playing Brahms' sonata in F minor, op. 120.

One of the best and most successful concerts opened the Crocker Art Gallery series in Sacramento on Sept. 26, when people were turned away. On Oct. 15, of that year Kerstin Thorborg gave a splendid program at Kohler, and the Glee Club appeared on the program with her, "an unforgettable occasion," according to the soldier-conductor.

The Glee Club also appeared at the brilliant Art Ball Show in Sacramento, on Nov. 19, and sang for the Sacramento Saturday Club, Nov. 30, with Jane Beard, contralto, of San Francisco Opera Company and Mary Pasmore, violist of the San Francisco Symphony, as guest artists. A local newspaper called the evening, which included the Coronation Scene from Boris, a "triumph." The Club sang with Sacramento civilians in three performances of Messiah during the Christmas season, with 500 turned away from the final hearing. Its first appearance in a college was made on Dec. 9, at the College of the Pacific near Stockton.

Won San Francisco Laurels

The initial concert in San Francisco, April 15, 1944, with San Francisco orchestra members assisting, led Alfred Frankenstein, critic of the Chronicle, to comment on the "magnificent program," which included the Brahms Rhapsody and the Dirge for Two Veterans, by Gustav Holst. Next day a concert was sung by the group at the University of California in Berkeley. The Glee Club in conjunction with civilians gave three performances of the Brahms Requiem in Sacramento during April and May. Two appearances were made at Stanford University, the first a secular one on May 20, and the second during the service in the chapel next day. On July 2, the group sang in the San Francisco Stern Grove series before an audience of 7,500. A farewell concert was given in Sacramento on Aug. 24, 1944. The chorus had the Verdi Requiem about ready to present with Thorborg, Jagel and Moscona, but this had to be cancelled because of the camp's closing.

Compositions performed included also Palestrina's Adoramus Te, the Liebeslieder Waltzes of Brahms, and the Crucifixus from Bach's B minor Mass. Some of those who deserve mention for their fine solo work with the group are: Ruth J. Clawson, soprano; Pvt. Earl Bichel, tenor; Sgt. Edgar Jones, baritone, who were Messiah soloists, the latter also heard in the Brahms Requiem; Pvt. Thomas Mayne, baritone; Sgt. Kayton Nesbitt, tenor; the accompanists and composers, Sgt. James Weld and Sgt. Sherman Storr, and Pvt. Myron Cohen, former concertmaster of the Chicago Civic Symphony.

RADIO NEWS
by William Taylor

RECEIVING CONGRATULATIONS

from Conductor Alfred Wallenstein, young David Keene Leavitt of Los Angeles, wins the War Bond prize for the largest number of correct answers during the Music Quiz which is a regular feature of Mutual's Symphonies for Youth broadcasts. These are played by the Los Angeles Philharmonic, under Mr. Wallenstein's direction on Saturdays at 1:30 p. m. EWT. Quizmaster Thomas Freebairn Smith, at center, looks on approvingly. (Photo by Otto Rothschild.)

Radio and Music Combine in Constructive Program for Youth

Constructive and original, a new departure in Symphony Orchestra broadcasts is the program air-waved each Saturday afternoon from Los Angeles over the Mutual network, entitled Symphonies for Youth (1:30 to 2:30 p. m. EWT). Featuring the Los Angeles Philharmonic Orchestra, directed by Alfred Wallenstein, the program presents a 10-minute quiz contest on each broadcast, in addition to the regular orchestral music fare for children in elementary, junior high and senior high school music classes. Thomas Freebairn Smith is musical moderator.

Students from the Los Angeles area schools are selected for quiz participants each week. The contestant answering the greatest number of questions correctly receives a $25 war bond, while each participant is given an album of recorded music. The broadcast of Jan. 6 was the first of a scheduled 13 weeks' series, heard by children throughout the United States, Canada and Hawaii. There are some 25 million potential participants in the radio audience.

The aim of the quiz programs is to enable young music students to emphasize the interest they have in the program, as well as to stimulate their understanding of musical information imparted on each broadcast. The questions from the listening audience are judged by a committee of Los Angeles music and radio authorities.

The Youth Symphonies are the idea and general "baby" of conductor Alfred Wallenstein. Unquestionably, a significant reason for the popular success of the series with students is his understanding of the psychology of the youngsters. He prefaces each number with comments about the music played and with helpful hints on what the young people should listen for. The marked difference between this program and former appreciation presentations of the same type is undoubtedly that Wallenstein never patronizes or talks down to his young audiences. In fact, adults can and do listen to the show with pleasure, because of the absence of the familiar cloying tone used by most commentators.

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The questions arriving daily in the Symphony of Youth mail box are received from all classes of students. Many of them are laboriously lettered out in pencil on ruled scratch paper, some are neatly typed or penned on monogrammed stationery, while others are written on the backs of picture postcards. These are all carefully sorted and read by Smith and his committee of local music teachers and school supervisors.

Coming from all sections of this country and Canada, the questions are indicative of the genuine interest in music which this program has stimulated with students. It has also conclusively proved that conductor Wallenstein dreamed up the right idea of a pleasant and practical method of innoculating the younger generation with a formula that is effective in creating an appreciation and understanding of music, and at the same time building up tremendous potential audiences for the future in all its different fields.

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Wallenstein offers some very pertinent observations on radio and its relation to music, which are well worth considering. He says that the teacher of musical skill (singing, the playing of instruments, etc.) can teach techniques as such and give a number of lessons a day to students who go home and practice their music without bothering to investigate whether they might hear that music performed by a fine artist on some current broadcast. On the other hand, that teacher may if she will, use the universal interest in radio and the fact that whatever comes over the radio has a certain standing with young people as a means of motivating more intensive study.

For the teacher of music in the public schools, the potentialities and responsibilities of radio are unmistakable. This Wallenstein stresses forcibly. One of the obligations of the teacher is to help his students understand their environment, and to appreciate the fine things in it.

The music teacher may teach the same old course of study which was taught her years ago and which she has taught each year since, with the thought that this is the body of knowledge which should come from the past to all students. On the other hand, the teacher may realize that music is a living art and that the unique process of its recreation through performances make a piece of music as alive today as it was when it was composed, even if it might have been many generations ago.

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Radio has made the "music of our time," Mr. Wallenstein said further, to include the music of *ALL* time, and the inventive teacher can capitalize upon this fact in a way which will greatly vitalize her whole program of instruction. If she is teaching music appreciation, what better music is there to appreciate than that which can be heard through several of the finest radio programs on the air?

In conclusion, Wallenstein said that he hoped the girls and boys will not be limited in their musical experiences to that which they can produce for themselves, but that in addition to the music which they make, they will be stimulated to take advantage of every opportunity to hear, to know and to love the truly great music of the world which may be beyond their ability to perform.

Radio Notebook

Rose Bampton was starred on the Army Air Forces series, Wings for Tomorrow, via Mutual, Feb. 20. Programs are dedicated to rehabilitation problems of returning AF veterans. . . Selections from Gounod's Faust were aired via WABC's Great Moments in Music, Feb. 20. Singers included **Jean Tennyson, Raoul Jobin** and **Robert Weede. . . Maria Kurenko** sang the original Russian version of duet from Tchaikovsky's Romeo and Juliet on CBS Invitation to Music, Feb. 21. . . Sixteen-year-old **Leon Fleisher** guested on Blue's Stars of the Future, Feb. 23. . . **Yehudi Menuhin** guested with National Opera Association, batoned by **Leon Barzin** on WQXR War Bond Symphony Concert, Feb. 25. . . **Georg Szell** made New York debut as pianist via WQXR's New Friends of Music concert, Feb. 25. . . **Sigmund Spaeth** inaugurated series of three evening lectures on Music and the Movies, illustrated by historic films, at New York's Museum of Modern Art, Feb. 25. Two others scheduled for Mar. 11 and 25. . . **Richard Bonelli** guested on CBS's Great Moments in Music, Feb. 28 and March 7. . .

Lawrence Tibbett is making four guest appearances on CBS Texaco Star Theatre, Mar. 4, 11, 18 and 25, during **James Melton's** absence on concert dates. . . **Edward Kane,** tenor of Footlight Favorites, made his debut on Telephone Hour, Feb. 26. . . **Eileen Farrell** began a new series of weekly song programs Wednesday, Feb. 28, with CBS's Columbia Concert Orchestra conducted by **Bernard Herrmann. . . Robert Merrill,** guest soloist on Major Bowes' Shower of Stars via WABC, Mar. 1. . . **Saul Caston** conducted Philadelphia Orchestra, air-waved via WABC, Mar. 3. . . **Serge Koussevitzky** directed Boston Symphony over WJZ, Mar. 3, presenting new work by American composer, **Edward Burlingame Hill. Robert Casadesus** was guest soloist. . . **Leonard Warren** heard as Barnaba in La Gioconda for first time this season on "Met" Opera broadcast, Mar. 3. . . **Bronislaw Huberman** guested on Frick Collection Music series, aired Mar. 4 via WNYC. . . **Thomas L. Thomas** starred on NBC's Manhattan Merry-Go-Round, same day. . . **Patrice Munsel** performed Bell Song from Lakmé on CBS family Hour, ditto date. **William Tabbert,** tenor, currently appearing in Broadway Revue, Seven Lively Arts, was assisting artist. . . **Gladys Swarthout** guested on NBC's Music America Loves Best, Mar. 4. . . **Joseph Laderoute** starred on Lyn Murray's CBS Music Show, Mar. 5. . . Salute to Red Cross and U. S. Navy by NBC's Carnation Contented program, Mar. 5. **Josephine Antoine** guested. **Percy Faith** conducted. . .

Cleveland Orchestra marked second anniversary of Rachmaninoff's death with program devoted to Russian composer, Mar. 4. **Frank Black** directed. . . **Rosa Bok,** soprano on WJZ, Mar. 6. . . **Licia Albanese** starred on Mutual's Treasure Hour of Song, Mar. 8. . . **Josef Hofmann,** soloist with **Karl Krueger** and **Detroit Symphony Orchestra,** Mar. 10. . . **Rudolf Serkin** soloed with **Philadelphia Orchestra, Ormandy** conducting, broadcast via WABC, Mar. 10.

Reginald Stewart and **Baltimore Symphony Orchestra** in season's final appearance on NBC's Orchestra of Nations' series, Mar. 10. . **George Szell** guest conductor of **New York Philharmonics,** with **Claudio Arrau** soloist, broadcast via WABC, Mar. 11. . . The Impractical Artist, **Olin Downes'** topic for discussion prior to Philharmonic broadcast via WABC, Mar. 11. . . **John Baker** starred on Mutual's Steel Horizons program, Mar. 11 with **Frederick Dvonch** conducting. . . **Inez Gorman,** protegee of **Rosa Ponselle,** soloist with **Nelson Eddy** on CBS Electric Hour, Mar. 11. . . **Jean Dickenson** soloed in NBC's American Album of Familiar Music, Mar. 11. . . **Dorothy Kirsten** starred with **Allan Jones** on NBC's Music America Loves Best, Mar. 11, bringing musical comedy hits to the fore. . . **Marjory Lawrence** was NBC's Telephone Hour guest, Mar. 12. . .

Richard Crooks was featured soloist on NBC's Voice of Firestone, Mar. 12. . . **Paul Lavalle** in NBC Highwavs to Melody program featuring **Leonard Stokes,** baritone, Mar. 14. . Music for Tonight featuring NBC orchestra directed by **Milton Katims,** with **Edna Phillips** soprano, Mar. 14. . .**Helen Teschner Tas** appearing in second series of violin and piano sonatas with **Paul Berl,** pianist, on Friday evenings via WQXR. . . **Richard Dyer Bennett** highlighted on Mutual's Music for Half an Hour, Mar. 17.

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Young Contest Winners To Bow with NBC Orchestra

The 1945 Young Artists Auditions of the National Federation of Music Clubs are scheduled to be held in New York City on May 22, 23 and 24. The three winners will be given an opportunity to appear as soloists with the NBC Symphony Orchestra in the summer series of broadcast concerts, under the direction of Dr. Frank Black.

Supplementing the $1000 cash award for winners in violin, piano and voice, this additional award was tendered to the organization by Samuel Chotzinoff, manager of the music division of the National Broadcasting Company. Ernest La Prade, music editor of NBC, will represent the interests of the company in the finals, which will be held on May 24 at an auditorium yet to be selected. Semi-finals on the two preceding days will take place at the auditorium of the Manhattan School of Music, New York City. The full roster is yet to be announced.

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The New York College of Music presented the first performance of the Sonata for Violin and Piano, op. 47, No. 1, by Stanley Bate over WNYC on March 5, performed by Arved Kurtz, violinist, with the composer at the piano.

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TELEVISION

The Saga of Morton Downey, The Irish Troubadour

One of the most phenomenal success stories of the entertainment world is that of Morton Downey, the smiling, amiable Irish singer who for over 20 years has known fame and fortune. Mort is a modest fellow, though, and attributes his lasting appeal purely to the luck of the Irish. Those who know him well have no doubt of the ingredients of his success as a combination of hard work and sincerity.

It was less than five years ago that the Irish Troubadour decided that the public had had enough of his singing and stepped out of the picture entirely. In a quiet and calm manner he deserted the work that had made him internationally famous and retired.

He came back three years ago, and in a manner which has made the name of Morton Downey a household word. He was immediately signed to a long term contract by the Coca-Cola Company, which sponsors him Mondays through Fridays via the Mutual network (12:15 to 12:30 p. m. EWT). This is considered one of the most popular daytime programs on the air.

If there are any doubts in his mind about why he rates the plaudits he has received, all he has to do is to read some of the letters that come from the dial turners. Many of them are from mothers who are confined to their home because of small children. They call Mort the "substitute Daddy for the Baby Brigade" because they use the program as a pacifier for infants. Downey sings more kids to sleep than the sandman can keep track of.

Intensely serious about his work, he rehearses constantly, always aspiring to a higher level of artistic achievement.

His dynamic personality is greatly responsible for the smooth career he has enjoyed. Humble, sincere, and gracious, he has a true Irish sense of humor and has the ability to keep a friend. His pals include people from all walks of life, ranging from prominent figures in public life, to the men who were his friends when he was a news "butcher" on the New York, New Haven & Hartford, on which he used to sell candy and papers.

All Downey has to say about his success is, "It's the same voice I gave away at lodge entertainments back home in Wallingford, Connecticut."

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Like most entertainers he has not forgotten the men in the armed forces. He is sincerely anxious to do everything within his power to help in any way. Downey returned just last month from an eight weeks' tour of the European Theatre of Operations for the USO.

Many are the tales of poignancy and pathos which he has to tell. Downey came back from overseas with a humble feeling of admiration and respect for the Allied fighting men, which he feels the American people will never be able to repay.

Downey worked hard at his job, during his stay in Europe, doing about 200 shows. His favorite manner of entertaining the boys was to visit the wards of hospitals, going from bed to bed, singing the favorite songs of the hospitalized men. Downey reports that contrary to popular belief, they do not want to hear lively songs to cheer them up, but request torchy love ballads. Their favorite song: I'll Walk Alone.

Especially deserving of praise in the way of providing a regular program of amusement for both servicemen and women and civilians residing in England is the Army Forces Network, says Downey. This network provides a diversified and regular schedule of programs, listed in British newspaper radio columns. The singer did several broadcasts for AFN, which were recorded and rebroadcast six to seven times by the BBC.

He found himself on the other side of the fence when he was hospitalized by a "strep"-throat while entertaining troops in France. He was visited by a trio who had heard Downey sing the previous week. Equipped, one with a set of thimbles on his fingers, another with a bed pan, the third with a tin can, the three boys proceeded to give Downey their own interpretation of a blues tune.

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Downey likes to recall one incident which happened to him in France which he feels justified his profession. Assigned to a psycho-neurosis ward, he had been warned by the "medics" that the boys were very difficult in responding to entertainment. Downey soon discovered that the doctors were right. He sang for an hour straight without getting a reaction. Then, little by little, the men began to respond, turning their heads away from window-gazing into an intent silence of appreciation.

One patient, a strapping, good-looking boy, turned to Downey and said, "Will you sing Mother Machree?" Mort looked at the identification card above his head and replied, "Sullivan, eh! Why didn't you say so in the first place?" The Doctor later told Downey that it was the first time since his hospitalization that the soldier had said one word.

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Morton Downey's name first became familiar to air listeners in 1929 when he starred on one of the pioneer sponsored radio programs. Only two years later, when he introduced Wabash Moon and it became his air signature, he was an established radio star.

Downey was born in Wallingford, Connecticut, the fourth child of a large family. His first public appearance was made at a fireman's minstrel show, singing My Pretty Redwing.

The travel bug hit him at an early age. He wrangled a job as a news butcher on the New Haven trains. When the job got too monotonous, he whistled or sang at the top of his lungs. When he noticed that this got him some attention, he invented the stunt of running together the names of the magazines and candy into a song. Then he would stroll through the cars, singing his wares.

He eventually came to New York to study voice. The next few years were filled with a varied assortment of singing jobs. One night Paul Whiteman walked into a spot where Downey was featured and hired him for the S.S. Leviathan band. Morton made six crossings on this ship, after which he landed a job in a London night club. His successes led to a series of appearances in Europe's cosmopolitan cities.

In 1926 he became the singing star of smart Manhattan night clubs, and three years later was signed to star in one of the pioneer musical films of the new talkie era. The picture was Syncopation.

When successive pictures made his name known nationally, an automobile sponsor signed him for his first series of programs. In 1936 he was selected to sing at King George's coronation festivities.

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Though a veteran in point of service Downey is young in years. He is also one of the country's proudest papas and his children number five, ranging from Michael, down through Sean, Barbara, Tony, to Kevin.

Downey spends his weekends, when he isn't broadcasting, at his Greenwich, Conn., home, where in one wing is the tenor's collection of rare ship models. He owns more than 80 of these relics of a bygone seafaring era.

AS ST. PATRICK'S DAY APPROACHES,

Morton Downey, tenor, looks over a select group of Irish ballads for his Mutual Network programs.

As Downey nears his 21st anniversary as a star he says he is just going to thank his lucky stars again. Very few artists have been able to withstand the passing of time and public taste as he has, with each year bringing new favorites to the entertainment horizon. In the 20 years of his career he had never once sung the blues!

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Frequency Modulation Will Feature Post-War Radio

Today there is much discussion in radio regarding FM, or Frequency Modulation, which is credited with being a new and completely different method of radio broadcasting and reception in comparison with AM, or Amplitude Modulation, which tuners-in have been using since broadcasting first began.

Dial tuners in the majority of cases are befogged by the technical terms having to do with radio which are phrased so glibly by electrical engineers.

Boiled down to essentials, the difference between the two systems can be given in the following analogy. Assume that you have a powerful searchlight and point its beam of light so as to reach a listener's home. This beam of light can be compared to the carrier wave of a radio broadcasting station. In AM the program is brought to you by variations in the intensity or power of the light, while the beam itself remains motionless. In FM, the program is carried to you by the motion of the beam, while the power remains constant.

The standard, or AM, set is said to be capable of broadcasting only a small amount of the actual sound that the average person can hear. In a symphony orchestra, for instance, the standard radio cannot broadcast, nor can the sets receive, the lowest bass notes, or the highest notes of the treble clef, which can be heard in the concert hall.

It is claimed that FM is capable of broadcasting an entire sound band. When the dial-turner, for example, tunes in on an orchestral broadcast, whether it is symphony or swing, there is the illusion that it is actually playing in the same room with the radio listener. The delicate shadings of flute, oboe and clarinet are reproduced as faithfully as the mellowness of the cello, or the cheerful blare of the trumpet. Neither high nor low notes are over-emphasized; each instrument gives its full tonal quality as woven into the music by the composer. There is no blurring, no distortion, no undue "boom-boom" of low notes or strident shriek of high. There is perfect clarity of all instruments and perfect balance of tone.

Such, at least are the technical strides to which the engineers would have us look forward, as soon as war priorities have been removed.

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Menuhin in Second Sargent NBC Symphony Concert

Yehudi Menuhin was heard as soloist in Elgar's Violin Concerto in B Minor on the General Motors Symphony of the Air program, Feb. 25 (NBC, 5:00 p. m. EWT). Dr. Malcolm Sargent directed the second of four concerts which he is conducting on the GM hour in his first engagement in America. The English maestro's reading of Handel's Water Music, which opened the program, left much to be desired. His interpretation was too strident, scarcely bringing out the sensitive and delicate treatment this work deserves.

Menuhin's performance of the Elgar Concerto was of special interest, since the young artist had studied the music under the composer's own guidance. Of a lengthy and robust pattern, the score taxes the soloist, conductor and orchestra to the utmost. At its best it is somewhat uninspired and pedestrian in character, and it was not until the third movement that Menuhin had an opportunity to display his expert, brilliant technique.

On March 4, Sargent's program was devoted to Vaughan Williams' Overture to The Wasps, and Sibelius' Symphony No. 1, in E Minor. The engagement of Sargent as guest conductor with the program was to be concluded on March 11 with William Primrose, violist, as soloist. Gustav Holst's ballet suite from The Perfect Fool will be programmed as well as the Walton Concerto for Viola and Orchestra and Ireland's "London" Overture. Shortly after the broadcast, the maestro returns to England for Symphony engagements in many cities and outlying sections for the benefit of war workers. He will remain at home only a short while before returning to Australia to resume concerts that were interrupted by his departure for England at the start of World War II.

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Philharmonic Favorite Program

The New York Philharmonic-Symphony Orchestra has reason enough to do a little strutting. In the 14th Annual Radio Editor's Poll, the organization has been voted the country's "Favorite Symphonic Program." The survey has been run during the past two years by The Billboard and during the previous 12 years by the New York World Telegram. This year's survey represented the votes of 146 radio editors of leading papers from coast to coast.

THE DANCE: A New Scheherazade; Ballet Russe Novelty

By ROSALYN KROKOVER
Dance Editor, Musical Courier

Prospects for the Ballet Theatre's four week season at the "Met," beginning April 1, sound bright, especially with a new Antony Tudor work on the program.

What is most interesting about the Tudor ballet is that it is to have a commissioned score by William Schuman. This marks the first original music used by Tudor since his association with the company. The name of the piece is Undertow, and it is described as a psychological murder ballet. *Décor* and costumes are by Raymond Breinin.

Two other works new to New York, to be presented during the season, are Massine's choreographic version of the Beethoven Moonlight Sonata, with *décor* and costumes by Sergei Soudeikine, and Nijinska's Harvest Time, set to various compositions by Joseph Wieniawski, arranged by Antal Dorati.

The regular members of the company who will appear include Nana Gollner, Nora Kaye, Hugh Laing, Lucia Chase, Janet Reed, Antony Tudor and Alicia Alonso. Among the guest artists scheduled to make appearances are Alicia Markova, Anton Dolin, Tamara Toumanova, Leonide Massine, Jerome Robbins, Agnes De Mille, Argentinita, Pilar Lopez, and Company, and as guest conductor, Sir Thomas Beecham. Antal Dorati and Mois Zlatin will, as usual, be the conductors.

Ballet Russe at City Centre

In the meantime, the Ballet Russe de Monte Carlo is playing to crowded houses at the City Centre. On Mar. 2 the company presented Ballet Imperial, Frankie and Johnny, The Bluebird Variations and Cuckolds' Fair.

Ballet Imperial was originally created for the Ballet Caravan and has just been added to the repertoire of the Ballet Russe this season. The choreography, set to Tchaikovsky's Second Piano Concerto, is by Balanchine, costumes and scenery by M. Doboujinsky and executed by B. Karinska.

This skilfully designed period piece is performed creditably, with Mary Ellen Moylan, Maria Tallchief and Nicolas Magallanes in the more important and taxing roles. Mary Ellen Moylan has developed considerably since her last appearance here, and it is very likely that she will, one day soon, establish herself as one of the leading ballerinas of her generation. She has beauty, grace, charm, an enviable technique and a striking dignity. Maria Tallchief handled her difficult assignment with her accustomed assurance and technical facility. Mr. Magallanes' equipment does not quite measure up to his colleagues on the distaff side, but he managed to project a certain amount of dignity and style, nevertheless. The work of the corps de ballet was neat and precise. Rachel Chapman, at the piano, made a fine impression.

LA MERI AND A TABLEAU FROM THE THIRD SCENE OF SCHEHERAZADE, which had its premiere on March 6. Left to right in the group are Juana (Maymunah, the Jinnyah), Aldo Cadena (Prince Kamar-al-Zaman), Mera Goorian (Princess Budur), and La Meri (Dahnash, the Ifrit.)

Frankie and Johnny in N. Y. Premiere

The second performance of Frankie and Johnny found Ruthanna Boris and Frederic Franklin in the title roles, rather than the choreographers, Ruth Page and Bentley Stone, whose names were programmed.

Since the ballet is based on such a familiar story, there is no need to go into a lengthy discussion of the theme. There is an intricate stage setting by Clive Rickabaugh, which Miss Page uses to full advantage. She has Frankie, Johnny and Nelly Bly climbing up and down ladders and steps, or in and out of windows (the blinds have quite a share in the action also).

While the ballet opens on a serious note, it is not too long before a great deal of entertaining stage business gets under way. Miss Boris plays the part of Frankie to the hilt; she has a dramatic power, a sense of comedy and, above all, knows how to dance. Franklin's polish and virtuosity are not quite in tune with the character of Johnny, but this little matter will no doubt be remedied. Vida Brown's Nelly Bly has its good points, too, but one of the high spots of the ballet is Nikita Talin's Bartender dance.

While Frankie and Johnny may not be the most outstanding ballet based on an American theme, it does deserve a place in the current repertoire and surely is more interesting as a revival than so many of the second rate older classic ballets. For one thing, it has an excellent score by Jerome Moross and Ruth Page and Bentley Stone do know their way around the stage.

The Bluebird served as the evening's show piece for Nathalie Krassovska and Leon Danielian. Of course, the choreography of these variations seems to be more favorable for the male. To him fall the thrilling *entrechat-six* combinations and the grand elevation. Danielian's virtuosity and personality sparkled incessantly. Miss Krassovska was, first of all, handicapped by a rather unbecoming costume. Her dancing was exacting technically but it lacked lightness and her usual style.

Pilar Lopez's Cuckolds' Fair closed the program. This was the first time we had seen Ruthanna Boris in the role of Sierra; and whatever can possibly be done to keep the ballet moving, she does. Herbert Bliss tries hard to make a convincing Chivato. With the exception of Ruthanna Boris, who has a decided flair for Spanish dancing, Maria Tallchief is the only other dancer in the ballet who has the slightest conception of the Spanish dance.

The orchestra played well under the direction of Emanuel Balaban.

Trudy Goth and Henry Schwarze At Chamber Hall

Trudy Goth and Henry Schwarze presented a program of solos and duets on Feb. 25 at the Carnegie Chamber Hall. Opening with a group of dances to Bach, Beethoven and Brahms works, the dancers then devoted the first portion of the evening to character and humorous numbers while the second half accented dramatic interpretations. The most successful numbers were Waiters from the Suite, Help Wanted and Mr. Schwarze's Blue Boy after Gainsborough and Picasso. Arthur Kleiner played the accompaniments and several solos.

La Meri and Company Present Scheherazade

At last, someone has had the initiative to follow the program of Rimsky-Korsakoff's Scheherazade. Since it seems inevitable that this symphonic suite must be danced, it is difficult to ascertain why choreographers should shy away from a perfectly adequate and exciting story just to substitute one with inferior potentialities. La Meri and Company actually told the story according to the notes of the composer at their premiere of Scheherazade on Mar. 6. In brilliantly imaginative costumes, with clean-cut and direct choreography, expertly lighted by Averado Bertocchi, episodes and pictures from the Arabian Nights gradually unfolded on the stage of the Ethnologic Dance Centre.

The production was elaborate and there were many dancers, including some last minute shifts, but the more prominent parts were danced by La Meri, Juana, Aldo Cadena, Mera Goorian, Andor Silva and Richard Cressy. The story was treated in a rather free Hindu dance idiom, especially in the third scene, when Maymunah, the Jinnyah and Danash, the Ifrit, indulge in what may almost be termed good old horse-play — which, incidentally, draws many laughs from the audience. And, in the final scene quite a few *glissade tour-jetes* (in ballet style) managed to creep in.

Although Mme. La Meri's brief announcement at the conclusion related that there were only 60 rehearsal hours for the entire performance, there was no fumbling or insecurity on the part of the dancers whatsoever, and the action proceeded smoothly. The ballet is to be repeated twice weekly during the month of March. It is worth an evening of anyone's time.

Foxhole Ballet to Tour U. S.

The Foxhole Ballet, the first ballet troupe to have been sent overseas by USO-Camp Shows to entertain American troops, is being booked for a cross-country tour during 1945-46 by Concert Management Arthur Judson, division of Columbia Concerts, Inc. The group, which consists of five well known dancers, headed by Grant Mouradoff, and two pianists, is now in Italy on the "Foxhole Circuit." They will return in the late spring.

Walter to Conduct Fidelio Revival

Bruno Walter returns to conduct the revival of Beethoven's Fidelio at the Metropolitan on the afternoon of March 17. A largely new cast will include Regina Resnik as Leonore, Frances Greer as Marzelline, Arthur Carron as Florestan, and in other roles Messrs. Cordon, Thompson, Schon, Garris, Manning and Gurney.

A review will appear in the next issue.

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N. Y. Concerts

(*Continued from page 6*)

participation of Szell. He is a first rate pianist whose stylistic perception makes him an outstanding interpreter of Mozart. H. W. L.

Kenneth Gordon, 15-year-old violinist, made his debut at Town Hall on Feb. 25, playing music of Handel, Paganini, Kreisler, Saint-Saens, Bloch and Ravel. Though still developing, he has already achieved an impressive degree of technic and interpretative ability. Maurice Nadelle was the co-artist at the piano. M. H. S.

Francescatti's Recital

Brahms' Sonata in D minor and that by Debussy were highlights of Zino Francescatti's recital at Carnegie Hall, Feb. 26. The violinist is famous for his virtuoso exploits, but these performances revealed his strong musicianship and understanding of ensemble style. Emanuel Bay was a competent, if rather reticent collaborator. The recital included Mr. Francescatti's own arrangements of Tartini's Variations on a Corelli Theme, a Chopin Mazurka and his Tarantelle; as well as the Vitali Chaconne, Dushkin's transcription of Gershwin's Short Story, and as a closing piece of finger and bow wizardry the Tzigane of Ravel. Many recalls and encores were given, the latter including a poetic reading of Debussy's Lass with the Flaxen Hair and a Kreisler item. R. M. K.

The debut of Alice Sirooni, pianist, in Town Hall, Feb. 27, was attended by a large audience which applauded the artist in a representative program including Beethoven's Sonata, op. 110, Franck's Prelude, Chorale and Fugue, and works of Rachmaninoff, Khatchatourian and Chopin. She displayed an excellent tone. and understanding of the structure of the music, if there was an occasional lack of warmth in her interpretations. The shorter pieces at the close brought forth some particularly effective playing. D. B.

LeRoy-Foster-Scholz Trio in Novelties

The trio composed of René Le Roy, flute; Sidney Foster, pianist, and Janos Scholz, cello, gave a second recital on Feb. 28 at Town Hall, where its New York bow was made last season. Two novelties heard were Bohuslav Martinu's Trio in F major, a work of pungent folk dance inspiration, very free and original in development, and Sidney Foster's Trio, well written in conventional forms, but rather lacking in individual spirit. Norman Dello Joio's Trio, heard last year, an agreeable, rather percussive opus, was repeated. Messrs. Martinu and Dello Joio took bows. The program, excellently played, also included the rare Boieldieu Trio in D major, a light-hearted work of the late 18th century pattern, and Weber's rather problematic Trio in G minor. The audience was enthusiastic. R. M. K.

William Kapell in Solo List

The recital of William Kapell at Carnegie Hall, Feb. 28, again proved that he is one of the most promising keyboard talents. His technic is solid and his muscianship, though not altogether mature, is healthy. In Bach's Partita in C minor, his touch sounded sometimes too brittle, and the delivery too objective. Brahms' gigantic Sonata in F minor was approached from a dramatic angle. The best of the performance was the Scherzo, which had a diabolic quality, but in the lyricism of the second movement and the Intermezzo one again missed the necessary romantic feeling. Three Preludes by Shostakovich, La Soirée dans Grenade by Debussy, and Danza Iberica by Nin, Chopin's F major Ballade and Liszt's Mephisto Valse showed the same merits and shortcomings as the previous numbers, with the Chopin Ballade done outstandingly in vim and brilliance. H. W. L.

Milstein at Carnegie

Towering art evidenced itself at Nathan Milstein's Carnegie Hall recital, March 2, with beauty of tone production, prodigious technic and complete musicality. Starting out with Brahms' Meistersinger Sonata in which he was assisted to great advantage by the excellent Victor Pavlovsky, Milstein succeeded in captivating breathless attention, as also with the Grave and Allegro in A minor (for violin alone) by Bach, of which the Allegro had to be repeated. In Three Caprices by Paganini one admired again the dexterity of Milstein, often bordering on the incredible in clarity and speed. Here again an encore was requested and given by the playing of Caprice No. 5. In Hindemith's Sonata in D, Milstein and Pavlovsky gave a memorable reading in which all the technical problems were made servants of musical production. Closing the program came shorter pieces by Stravinsky, Dushkin, Moussorgsky, Milstein and the Polonaise brillante by Wieniawsky. H. W. L.

Czech Anniversary

A Czechoslovak chamber music concert at Times Hall on March 4 commemorated the 95th birthday of President T. G. Masaryk of Czechoslovakia. Participating were the Guilet String Quartet and Elly Bontempo and Paul Aron, pianists; Birgir Halldorson, tenor; and Maria Halama Divina, contralto; and three off-stage voices. The program consisted of Dvorak's American String Quartet in F, op. 96; the first public performance of Bohuslav Martinu's quintet for strings and piano; and the American premiere of Leos Janacek's song cycle Diary of One Who Vanished. Martinu's score draws on Czech folk tunes, is unified and written with strength and effectiveness. The song cycle, a gypsy tale, is poetic and at times of haunting beauty, although somewhat lengthy. G. L.

Coelho in Folk Airs

Olga Coelho, Brazilian soprano-guitarist, presented one of her inimitable recitals at Town Hall on March 4. After singing four songs of the classic and romantic periods, Miss Coelho devoted the balance of her program to folksongs of Brazil, Mexico, Cuba, Bolivia, Argentina, and Colombia. The informative and charming interpolations preceding each native song contributed to the intimate and friendly atmosphere of the recital. Miss Coelho is one of the most fascinating artists on the concert stage today. Her art, which she has perfected to the nth degree, is cultural, educational and entertaining. The house was completely filled and there were many encores as well as repeats during the performance. R. K.

JOSEFINA BOCCHETTA,
contralto, will appear in recital on The American Artists Series, at the Brooklyn Academy of Music, March 18. (Photo by James Abresch.)

New Friends Close Series

The season's final concert by the New Friends of Music at Town Hall, March 4, presented the Gordon String Quartet, Miecsyslaw Horszowski, pianist, and Milton Katims, violist, in a program including the Debussy String Quartet, Mozart's Piano Trio in E major (K. 542) and the latter composer's String Quintet in D major (K. 593). The Debussy work excelled in its slow movement, while elsewhere one felt some lack of subtlety and restraint, despite a creditable reading. The Trio was marked by some particularly fine playing, and the Quintet attained a homogeneity of style that was most rewarding. The audience was large and enthusiastic. R. M. K.

A rewarding evening of music was provided at Town Hall on March 4 by Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichord, who joined in playing works of Biber, Bach, Couperin and two Mozart numbers. The Mozart music was the high point of the program, showing both artists at their technical and interpretative best. D. B.

Other events of the period were as follows: Joseph Posner, baritone, gave a recital in Town Hall on Feb. 24; John Feeney, tenor, was heard in Carnegie Hall on Feb. 25, and Elise Ramonde, soprano, in Times Hall. Michael Zadora and Miklos Schwalb, pianists, were the Town Hall attractions of March 2 and 3; and Yves Tinayre, baritone, sang in Town Hall on the evening of the latter date.

Sebastian Now U. S. Citizen

George Sebastian, conductor of radio, opera and concert, became an American citizen on Feb. 26.

Adams Becomes Leigh Bureau Executive Assistant

W. Colston Leigh, concert and lecture bureau head, has announced that Jack Adams has been appointed executive assistant in charge of the concert and radio division of W. Colston Leigh, Inc. "Mr. Adams' appointment," according to Mr. Leigh, "is fully in line with current plans of our agency to expand its organization and to provide special promotional services to all of our clients, particularly in the concert field. A special division is being considered for the continued development of the Carnegie Hall 'Introduction to Fame' and the promotion of young American artists."

Mr. Adams, in addition to a long career in radio production and radio direction with advertising agencies, was formerly president of the Wolfsohn Musical Bureau and of the Judson Radio Program Corporation. Later he was associated with CBS; Erwin Wasey and Company; Batten, Barton, Durstine and Osborn, and Lennen and Mitchell. Mr. Adams has been with W. Colston Leigh, Inc., since 1943 as head of the radio division.

Schon Engaged by "Met"

Kenneth Schon, 34-year-old American baritone, who has sung in radio programs, has been engaged by the Metropolitan Opera and will make his debut in the revival of Beethoven's Fidelio. He appeared this season on the radio program, The Metropolitan Opera Presents, after being heard last year in the semi-finals of the Auditions of the Air. At the request of Wilfred Pelletier, he sang for Bruno Walter, who will conduct Fidelio, and was asked to study the role of Pizarro.

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METROPOLITAN OPERA

The Golden Cockerel Produced in English

Rimsky-Korsakoff's Golden Cockerel (Coq d'Or) was brought back to the Metropolitan stage on March 1, after an absence of several years. This time the original version was used in an English translation by Tatiana Balkoff Drowne, with the singers also doing the acting. It will be remembered that on some other occasions, a ballet cast pantomimed the story, while the vocalists were seated on both sides of the stage, and, dressed in long red robes, sang the music.

The current revival resulted in sad disappointment and missed fire almost completely. It was not the fault of the cast, which strove earnestly, but of the childishly colloquial translation and the entirely misconceived stage direction. Coq d'Or had previously been properly presented as a satire on degenerate Czarism in primitive Russia, but this time the production fluctuated between high school comic opera and cheap burlesque. One cannot quite understand how those responsible could have so mutilated a masterpiece.

Unfortunate Text

The doggerel verse of the English text had juvenile humor, and the singers were made to fit their action—or better said, their antics—in kind. All traces of satire and sophistication have disappeared in this version.

It is somewhat pitiable to see excellent actors like Norman Cordon and John Gurney being asked to clown so stupidly, and the chorus to do so much moronic caricaturing. Cordon and Gurney sang well, and the former furnished the only appropriate low comedy in King Dodon's dance.

Patrice Munsel was the Queen, and after a beginning uncertain as to pitch, sang her difficult measures with effortless brilliancy and much charm. She was obviously not at home in the miming of subtle seduction, and it was not easy to understand how her capricious flirting, done mostly with the hands, could inflame an old *roué* like Dodon. Margaret Harshaw was wholly effective with her straight acting and rich-toned singing of the lovely music of the nurse Amelfa. Richard Manning and John Baker, the two sons of the King, scored vocally despite their foolish pantomiming. Anthony Marlowe, the Astrologer, had the necessary clear high tones, but missed the sinister import of the role. Thelma Votipka, the Voice of the fateful Cock, possessed volume of tone without the rhythmic incisiveness required by the warning calls of that bird.

Ballet Interpolated

In the last act, usually exceptionally short, there was interpolation of an extended and rather meaningless ballet, to music from Rimsky-Korsakoff's Scheherazade. The scenery and costumes had the familiar satisfactory color and atmosphere. Desire Defrere takes the credit, or lack of it, for the stage-direction.

Emil Cooper conducted with zeal and resource, and the delightful music with its exotic flavoring, exerted rich appeal and in part compensated for the unrewarding parts of the evening. L. L.

Ring Cycle Concluded

Despite peculiarities of stage direction, resulting in such diversions as the confused meanderings of the maidens in Act III—the Feb. 20 performance of Götterdämmerung at the Metropolitan was pleasingly satisfactory. Helen Traubel, in fine voice, gave an emotional and beautiful impersonation of Bruennhilde. Melchior, singing Siegfried, and List as Hagen offered some of their best vocal work of this season. Herbert Janssen projected a smooth, silken line of song and a nobler characterization of Gunther than is customary, and handsome Astrid Varney was agreeable to eye and ear.

A harsh note was the singing of the three Norns, which for the most part was uneven, shrill and uninteresting except for an occasional luminous high tone from Miss Palmer and Miss Harshaw's musicianly discourse. The difficult Rhine Maiden music of the third act was also somewhat strained in quality, although redeemed at moments in the phrases sung with lovely clarity by Thelma Votipka and the underlying warm, steady tones of Mona Paulee.

That this was not one of the great performances was possibly owing to the somewhat chaotic staging, the inadequate weight in the vocal line-up and the need for a more massive orchestra. The real ovation of the evening was given to conductor Szell and the members of the orchestra. It was a spontaneous uprising of audience approval and appreciation. M. C.

In Lucia, Feb. 22, Patrice Munsel sang the title role for the indisposed Josephine Antoine. One also heard for the first time this season James Melton as Edgardo, and Virgilio Lazzari as Raimondo. Both, but especially Melton, won high favor with the audience. Anthony Marlowe sang for the first time the part of Arturo. Cesare Sodero conducted. H. W. L.

Lehmann Returns in Rosenkavalier

Der Rosenkavalier had its first hearing of the season on Feb. 23, and brought the return to the company of Lotte Lehmann in her familiar enactment of the Marschallin, it being announced as her "farewell" to the role. Though not perhaps up to the standards set by this singer in many performances throughout the world, the intensity and poignancy of her portrayal again registered admirably, and there were many curtain calls for the diva.

Risë Stevens offered a distinctive portrayal of the youthful Oktavian lover, Sophie, as sung by Nadine Conner, profited by the soprano's clarity of tone but was over-acted. Martha Lipton as Annina, Anthony Marlowe as the Major-domo of Faninal, were heard for the first time in these roles.

Emanuel List portrayed his familiar unctuous, wily Baron Ochs. A capital Von Faninal was Walter Olitzki. Other roles were: Maior-domo of the Princess, Emery Darcy; Marianne, Thelma Votipka; Valzecchi, De Paolis; Commissary of Police, John Gurney; Notary, Pechner; Innkeeper, Oliviero; A Singer, Kurt Baum; Three Orphans, sung by Stellman, Paulee, Altman; and further parts by Raymondi, Arshansky, Burgstaller, Smithers.

George Szell, conducting, gave a smooth and well balanced reading of the score. A twenty-five minute ovation at the end of the opera brought principals and conductor out in numerous curtain calls. M. C.

Lohengrin, scheduled for the Feb. 24 matinee with an all-repeat cast, had an eleventh hour shift when Astrid Varnay replaced Helen Traubel as Elsa. Miss Varnay gave a vocally fine and dramatically adept portrayal of this role, one in which she has appeared several times in earlier seasons. G. H.

Benzell Sings Gilda

The fifth performance of Rigoletto for 1944-45 (Feb. 22, evening) brought Mimi Benzell's initial Gilda at the Metropolitan. She did well in the part, lending a touching and youthful innocence to the character, although she fell short of dramatic possibilities. If her Gilda is not a brilliant tonal conception, it is an artistic and appealing one. Leonard Warren had the title part, and all other principals were familiar. B. W.

Baum As Walther

Die Meistersinger, on Feb. 26, had one important change in the cast. Kurt Baum for the first time sang the part of Walther and it is reported, without a previous rehearsal. He came off with high honors, his warm-toned voice and musically intelligent delivery giving artistic pleasure and winning long acclaim after each curtain.

Szell at the conductor's desk was again the chief feature of the performance which counts among the best the Metropolitan has offered this season. H. W. L.

Other Cast Changes

Anna Kaskas added another role to her Metropolitan repertoire when she sang a deftly comic and tonally pleasing Marcellina in the March 2 performance of Nozze di Figaro. The rest of this fine cast, headed by Pinza in the title part, repeated earlier successes. M. L. S.

Josephine Antoine as Philine, Jacques Gerard as Wilhelm Meister and Virgilio Lazzari singing Lothario were the personnel changes in Mignon on the evening of March 3. Miss Antoine gave a good account of this difficult part, Mr. Gerard made an effective hero, and Mr. Lazzari a dignified and touching harper. Particularly Jennie Tourel as Mignon, with the rest of a well known and well liked cast, contributed excellent performances. A. D.

Christina Carroll as Musetta and Gerhard Pechner as Benoit were seasonal first-timers in La Boheme's sixth performance, Feb. 28. Gioconda had two more performances, with an all-repeat cast on Feb. 21, and, on March 3, with Frederick Jagel (not in especially good voice) as Enzo and Leonard Warren (singing wih big, rich tone and dramatic emphasis) as Barnaba.

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USO LOG

Victor Babin, of the two-piano team of Vronsky and Babin, has gone overseas for a good will tour of the British Isles as piano soloist with the A.A.F. Band of which he is a member. He has written the following letter to his wife, Vita Vronsky, which we think may be interesting to the admirers of this excellent two-piano team:

"Please appreciate the position I am in at this moment. In a comparatively short space of time, and under the pressure of restrictions inevitable in my position, I am trying to see and relive a world of things and emotions.... It is a hopeless task . . . where a tiny crumb has to substitute for a whole loaf of bread.

"I am deeply impressed with everything I see. Life seems fantastic and unreal to an extent unknown in my experience. You will have to arm yourself with some patience as to details of my various encounters and doings in this place. But . . . in a not too distant future I may be able to relate this story personally. . . .

"I have visited many people that have been and still are dear to our hearts. They all have received me with affection and real warmth of heart. It is obviously true that when the English admit you into their sphere of friendship, it is for 'keeps,' as we say over there in America.

"It is surprising to see how many of the old sights and old friends are still there after the five years of brutal devastation. A phrase that you hear often uttered with a smile is, 'We've been knocked about a bit.' The people like to say that they are 'tired,' and explain that not much is going on as a result of it.

"But, somehow or other, much of this has gone by already, and it is the drudgery and the boredom that people seem to mind most. Even the appearance of flying bombs seems to create a state of monotony and boredom, if and when too many of them come over too often. There just isn't enough variety in those 'doodle bugs.'

"Under existing circumstances, my letter-writing activities will be severely curtailed. Please try to explain this position to those of my friends that do not hear from me!"

"Music for Wounded" Campaign Opened by Federation

"Music for Our Wounded Men" is the slogan of a new nationwide campaign launched by the War Service Department of the National Federation of Music Clubs, according to announcement by Mrs. Ada Holding Miller of Providence, R. I., chairman. The object is to provide at least a minimum of musical equipment for hospital ships and trains carrying American wounded from all parts of the world to army and navy hospitals in this country. Funds will be provided primarily by local Tag Days instituted with permission of local municipal authorities. A series of Tag Days in South Carolina has netted over $7,000. The Federation has already equipped between 50 and 60 hospital ships with instrument kits, phonographs and records, and has distributed more than a million articles of musical equipment to the fighting forces.

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ENYA GONZALES,

Philippine soprano, is on another tour for USO-Camp Shows, this time to the Southern Pacific theatre of war. Last summer she sang for our men in Labrador and Greenland, flying 32 degrees beyond the Arctic Circle. The summer before, she visited the Canal Zone. Miss Gonzales will be gone all summer, returning in the early fall to join the Columbia Concerts Opera Company on its coast-to-coast tour.

American Music Festival for Paris

A festival of American music will be given in Paris in June under the joint sponsorship of the French Government and the Paris branch of the OWI. It will be under the direction of Aaron Copland, composer, who will go to Paris for the event. Leonard Bernstein will be one of the American conductors to appear. Seven concerts will include two of orchestral music, one of chamber scores, one of works by Europeans now in the United States, one of jazz and folk music, and two of music with films. The Orchestra of the Paris Conservatoire and some European artists will assist, including the Pasquier Trio. The programs will be broadcast through BBC, to the United States and will be announced later. They are being planned by Mr. Bernstein in collaboration with Daniel Saidenberg, conductor and chief of the OWI music division in the United States.

Baltimoreans at Annapolis

The Baltimore Symphony Orchestra, Reginald Stewart, conductor, gave the first out-of-town concert in its history at Dahlgren Hall, U. S. Naval Academy, Annapolis, Md., recently. It was also the first symphony concert played in this hall, and included the first performance of the orchestra's version of the Star Spangled Banner, from the original first printed copy, dated 1814.

Foldes Heard in South

Andor Foldes, composer and pianist, appeared at the Virginia Polytechnic Institute, Blacksburg, Va., on Jan. 31; on Feb. 5 and 6 with the Charleston (S. C.) Symphony, playing the Tchaikovsky concerto; 13, at Morehead State Teachers College, Morehead, Ky.; 18, Russell, Kan.; 25, Belleville, Kan.

DETROIT

By AUGUST MAEKELBERGHE

DETROIT.—Since its highly successful New York trip, the Detroit Symphony has given four outstanding concerts. However, the program of Feb. 15 will easily outrank these four and many previous events. On that night Alexander Kipnis re-enacted excerpts from Boris Godounoff. The audience seldom has been so enthralled by vocalists. The tremendous ovation which followed was more than merited. Kipnis proved a superb singer and actor in a performance such as perhaps only Chaliapin in his heyday could have given. He also sang a Mozart air.

The orchestra under Karl Krueger, was in top-notch form that evening, especially in the Boris numbers and the Stravinsky Fire Bird Suite. This listener cared less for the first part of the program devoted to Mozart's Magic Flute overture and the Jupiter Symphony. The tempos, especially in the last movement of the Jupiter, were open to question, being somewhat fast.

Another outstanding concert was given on Feb. 8, when Mischa Elman appeared as soloist and the program was devoted to Tchaikovsky. The honors of the evening were won by Krueger and his men for a *ne plus ultra* reading of the Fourth Symphony, a performance that will long be remembered. Tchaikovsky can very easily become over sentimental. The conductor avoided these easy displays and maintained a pure musical line.

The second half of the program brought Elman's performance of the Violin Concerto. Perhaps one was too conscious of an effort on the part of the artist to put his heart and soul into the interpretation. At any rate, the performance stopped just short of being thrilling.

Donald Dame, young Cleveland tenor of the Metropolitan, whose work in opera and on the concert stage has won him high praise, appeared with the orchestra in a song group by Strauss, the Flower song from Bizet's Carmen and an aria from Coleridge-Taylor's Hiawatha. The orchestral works that evening included Brahm's Second Symphony, and Rimsky-Korsakoff's Caprice Espagnol.

Verdi's Il Trovatore was presented at the Masonic Temple under the auspices of the Michigan Grand Opera Society. Detroit singers provided the chorus and minor roles. Among the guest artists were Gertrude Ribla as Leonora; Winifred Heidt (formerly of Detroit) as Azucena; Norbert Ardelli as Manrico; Alexander Sved as the Count di Luna, and Alfonso Pedroza as Fernando. Detroiters heard in solo parts were Nina Sartori, Frank Lakowski and Erole del Giudice. Edwin McArthur was guest conductor.

Detroit's annual youth Festival, the outgrowth of the yearly children's Festival, opened on Feb. 17 and will continue until March 23. Sponsored by the public library of Wayne University, the Michigan Extension Service and the Interracial Committee, with the Detroit Symphony participating, this series presented youthful compositions in a young people's concert at Masonic Temple.

William Hacker Makes Tour

William Hacker, resident pianist at the University of Arkansas, and conductor of the Northwest Arkansas Symphony, has completed a concert tour of the state under the sponsorship of the university. Included in his trip were appearances in Booneville, Paris, Malvern, Van Buren, Fordyce, Morrilton, El Dorado, Benton, and Little Rock. He left upon completion of this tour to fill engagements in New York State at Fairport, Tupper Lake, Lockport, Plattsburgh, and Silver Creek.

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CHICAGO

By ELSA BOROWSKI

CHICAGO.—The unprecedented music-making of the Chicago season continues apace, with concerts and recitals flourishing, and eager, enthusiastic audiences filling the concert halls.

The recital given by Vladimir Horowitz at Orchestra Hall was one of the more spectacular events — replete with all the special qualities which mark this artist's performance. Works by Czerny (La Ricordanza), Beethoven (the Waldstein sonata), four Etudes Tableaux, by Rachmaninoff, the C sharp minor and G flat major Etudes by Chopin, a group of Liszt, Samuel Barber's Excursions and the pianist's arrangement of the march Stars and Stripes Forever, by Sousa, comprised a program which evoked stormy approval from an overflowing house. Perhaps no other pianist possesses, to quite the same degree, a rhythmic sense that engenders such taut excitement, or a dynamic range of such breadth and subtlety. But added to these endowments, and to his truly phenomenal technical equipment, Horowitz makes apparent an ever-deepening musicianship, of which the unaffected directness of his Beethoven, on this occasion, was ample proof.

Lotte Lehmann in Schubert Recital

Appearing in the first of three Lieder recitals, which the Adult Education Council and the Society of American Musicians is sponsoring at Orchestra Hall, Lotte Lehmann held entranced a vast audience with the inimitable grace and exquisite sensibility of her Schubert interpretations. Lieder singing, at best, demands a wide gamut of emotional and imaginative gifts, coupled with fastidious musical taste. That Mme. Lehmann is a past mistress of this most exigent art was manifest by her subtle probing of the very essence of each song, her magic distillation of mood, superbly sustained, and the sureness of her instinct never to overstate. It would be difficult to single out highlights in a program of such contrasted beauties—but the audience demanded one repetition — Der Jungling an der Quelle — which was youth and vernal freshness incarnate. Paul Ulanowsky provided accompaniments of exceptional quality.

Efrem Zimbalist At Orchestra Hall

Efrem Zimbalist was heard in recital at Orchestra Hall, in a program the principal constituents of which were the D minor sonata for violin and piano by Brahms, Ernst's concerto in F sharp minor and Kreisler's arrangement of the Rondo à la Clochette from Paganini's second concerto. On these the violinist brought to bear his mastery of fingerboard and bow, his beguiling tone and unfailing musicianship.

Kapell's First Chicago Recital

Greatly gifted 22-year-old William Kapell gave his first public recital in Chicago at Orchestra Hall. Having triumphed previously, on two occasions, as soloist with the Chicago Symphony Orchestra, he aroused more than a little interest and curiosity as to how he would fare in a diversified program. Works by Bach (the Partita in C minor), Brahms (the F minor sonata), Shostakovich, Debussy, Nin and the F major Ballade and B flat minor Nocturne of Chopin gave ample opportunity for the disclosure of a notable technique, robust tone and considerable rhythmic vitality. Further experience and enrichment of his native musical resources should carry the pianist far.

Anne Brown in Effective Program

Anne Brown, gifted soprano of 'Porgy and Bess' fame, was presented at the Opera House, under the management of Harry Zelzer. Hers is a voice of interesting timbre and it was effectively used in songs and arias that ranged from Handel to Creole folksongs and Negro spirituals. A group of Lieder — Schubert, Schumann, Brahms and Strauss — revealed considerable imaginative insight; songs by Granados and DeFalla were brilliantly and persuasively set forth, and the folksongs felicitously mingled pathos and droll humor. Otto Seyfert was the expert accompanist.

Don Cossack Choir and Dancers Appeal

At their second appearance at the Opera House this season, under the management of Harry Zelzer, the Don Cossack Choir, conducted by Serge Jaroff, drew a large and vociferantly enthusiastic audience. Precision of attack, tremendous climaxes, relentless underlining of rhythm characterized the performance of Russian church music and numerous arrangements of folksongs.

Budapest Quartet Ends Series

The Budapest Quartet gave its second and last concert of the season at Kimball Hall, under the management of Howard R. Will. Great perfection of ensemble distinguished the performance of Debussy's Quartet and that in D minor by Schubert, which were further illuminated by eloquent tonal beauty and musical sensitivity. A departure from the standard repertory was Hindemith's new quartet in E flat major, dedicated to the organization. This proved to be an uncommonly interesting work—masterly, as is usual with Hindemith, in its polyphonic writing, rich in texture and imbued with that lyric expressiveness that is characteristic of the composer's latest period.

Westminster Choir

The Westminster Choir, conducted by John Finley Williamson, appeared at Orchestra Hall in a concert that improved as it progressed. Clarity of part singing, which was lacking in Bach's motet Sing Ye to the Lord, became more evident in Brahms' Create in Me, O God, and finally was achieved successfully in Ballade for Americans, arranged for the choir by the composer, Earl Robinson. A number of shorter works by American composers completed the program.

Casadesus with Chicago Symphony

Robert Casadesus was soloist at the eighth concert of the Tuesday series, given by the Chicago Symphony Orchestra and conducted by Désiré Defauw. The brilliantly endowed pianist disclosed, in full ripeness, his penetrating musicianship and poesy in a performance of Cesar Franck's Variations Symphoniques, for which Defauw supplied an orchestral background of great distinction. Casadesus later appeared in d'Indy's Symphony on a French Mountain Air, for orchestra and pianoforte, where even more the musician surmounted the virtuoso in complete artistic integrity. The purely orchestral part of the program comprised An American in Paris, by Gershwin, engagingly played, and Grétry's ballet suite Céphale et Procris, which gave the orchestra opportunity for delicate, but spirited performance.

Casadesus was again soloist at the following Thursday-Friday concerts, when he was heard in Mozart's "Coronation" Concerto and Ravel's Concerto for the Left Hand. Surely such Mozart playing would be difficult to surpass, so serene was its grace, so refined its phrasing and style. Defauw's accompaniment was again ideal, flexible and in perfect balance. The Ravel was brilliantly performed and the pianist contrived to make one hand sound like two, most of the time—or was it Ravel who did that? The orchestral contributions to the program were Respighi's Suite, The Birds, and Franck's symphonic poem Psyché, both of which achieved a high order of technical excellence, leavened by imaginative subtlety.

Milstein and Lange

The twentieth program of the Thursday-Friday series brought forward Nathan Milstein as soloist, and Hans Lange as conductor. The violinist elected to be heard in Goldmark's Concerto, which he performed in a more delicate than robust fashion, but with great tonal suavity and elegance of style. Lange successfully leashed Goldmark's full-bodied scoring to match the soloist's mood. He directed the orchestra also in a first hearing of Peter Warlock's Capriol Suite, based on pieces from a 16th century treatise. The English composer preserved the modal character of the music, and the orchestra's performance was in the proper spirit. The concert included Brahms' Third Symphony, firmer in contour and more expressive than any of the conductor's dealings with Brahms heretofore.

The ninth concert of the Tuesday series was a Milstein triumph—so fiery was his projection of the Tchaikovsky Concerto. This superb performance won an immense ovation, to which the violinist responded by playing two encores, the Prelude from Bach's E major Partita and the 24th Caprice of Paganini. Lange's accompaniment was admirable in the first two movements, but he had difficulty in matching the soloist's headlong pace in the last. He also led the orchestra in an affectionate and warmly felt performance of Dvorak's D minor Symphony and gave his customary lusty vigor and breadth of style to Handel's D minor Concerto Grosso.

Traubel in Wagner List

An all-Wagner program, introducing Helen Traubel as soloist, and with Defauw once more on the podium, was indeed a gala event. Few singers possess Miss Traubel's ability to pour forth magnificent tone with such effortless poise. The high point of the concert was the Immolation Scene from Goetterdaemmerung, epic in conception and fully supported by conductor and orchestra. The soloist was heard in Elsa's Traume from Lohengrin and Sieglinde's Du bist der Lenz from Die Walkuere. Defauw, whose gifts as a Wagner conductor are indubitable, gave a dramatic reading to the Faust Overture, led his orchestra through a tonally beautiful and poetic Prelude to Lohengrin, a brilliant Ride of the Valkyries and attained profound poignancy of expression in Siegfied's Death Music.

Margery Hess With Business Men's Orchestra

Margery Hess, personable young soprano, appeared as soloist with the Business Men's Orchestra, conducted by George Dasch at Orchestra Hall. Miss Hess' resonant and warm voice was heard to advantage in two arias, Divinités du Styx from Gluck's Alceste and Voi lo Sapete from Cavalleria Rusticana by Mascagni. The dramatic implications of the music were not lost upon the singer, who effectively transmitted them to an enthusiastically appreciative audience. The orchestra played with its customary zest Sinigaglia's Overture, Le Baruffe Chiozotte, and the Second Symphony by Sibelius.

(*Please turn to next page*)

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INDIANAPOLIS GREETS RETURN OF YOUNG SINGER

CONSTANCE CONNETTE GREETED BY MRS. RALPH GATES, wife of the Governor of Indiana, after the Indianapolis sporano's recent recital under the auspices of the Matinee Musicale of that city. The program carried a letter from Mayor Robert H. Tyndall, congratulating the club for its presentation of Miss Connette.

INDIANAPOLIS. — The Martens Concerts presented Fritz Kreisler and Robert Casadesus here during the past month. The former, with the capable Carl Lamson at the piano, evoked rounds of applause with his playing of the Beethoven Kreutzer Sonata and Mozart's Concerto No. 3. French and Spanish numbers and the usual Kreisler works completed the program, a performance of exacting skill and radiant color.

Casadesus probably created the greatest furore of any soloist of the season in six Scarlatti Sonatas, Schumann's Etudes Symphoniques, Franck's Prelude, Choral and Fugue, and three Ravel works. The entire program was played with purpose and understanding, each work showing his ability to project such music well.

The second Triad concert at the Murat Theatre consisted of the local Maennerchor chorus of the Athenaeum Turners, the Columbians of the Knights of Columbus, and the Chanters of Murat Shrine. Clarence Elbert, Carl Lauber and Louis Hetlage directed the various choruses, which made an evening of song long to be remembered. Constantine Borshoff directed the orchestra of the Turners in various numbers, a program which attracted a capacity house and left no one unconvinced of its merit.

The Jordan Civic Opera Guild selected Gilbert and Sullivan's Pinafore for its annual production, presented for a week under the direction of Charles Hedley. The score was played on two pianos, there was an excellent setting, and the entire cast were rewarded by cries of "more" from the audience.

Constance Connette, soprano, a former resident of this city, returned last month for her debut under the auspices of the local Matinee Musicale. In two operatic numbers, and in songs by Bach, Handel, Schubert, Brahms, Fauré, Rachmaninoff and others, she revealed a voice particularly pleasing in the lower register, singing with ease and considerable color. Clarence Elbert, conductor of the local Maennerchor, appeared in a new role as accompanist, giving able support. H. C. G.

CHICAGO

(Continued from preceding page)

Villa-Lobos at University of Chicago

Heitor Villa-Lobos conducted a program of his music at one of the Composers' Concerts given by the music department of the University of Chicago at Mandel Hall. Members of the Chicago Symphony, augmented by a chorus and Perry O'Neil, pianist, were heard in the following works: Bachianas Brasileiras No. I, for eight celli; Quatuor for flute, harp, saxophone, celesta and woman's chorus; Choros No. 7, for wind and string instruments; and Trio No. 3, for violin, cello and piano.

William Mills, Bass-Baritone, Heard

William Mills made one of his infrequent Chicago appearances at Kimball Hall, under the management of Bertha Ott. The singer's voice is of exceptionally beautiful quality in the middle register, although somewhat less full at either extremity. He possesses marked clarity of diction and no little musical intelligence. He was heard in arias and songs by Handel, Franz, Schubert and various American composers.

Concerts Under Ott Management

Bertha Ott's full schedule of concerts for February included a song recital at Lufkin Hall, given by Marjorie Morgan, soprano; and at Kimball Hall appearances by Dolores Spitzer, marimbist; Florence Korsak, soprano, and Christian Bergeson Flagg and Sari Biro, pianists.

Naomi Watson to Appear in N. Y.

Naomi Watson, contralto, whose Chicago recital was praised by the press, will make a New York debut at Town Hall, April 22.

Chicago Musical College Events

Dr. Rudolph Ganz gave the first of a series of four Young People's programs with the San Francisco Symphony Orchestra, Feb. 17.

Perry O'Neil, a faculty member of the Piano Department, was assisting artist on the Composers' Concert Series at the University of Chicago, playing the Villa-Lobos Trio No. 3 for Violin, Cello, and Piano with John Weicher, violinist, and Dudley Powers, cellist.

Virginia Parker, pupil of Mme. Nelli Gardini, won the vocal contest sponsored by the Adult Education Council. Charlotte Golub, Marion Hall and Robert McDowell were winners in the semi-final piano contest of the Adult Education Series.

Gloria Bader, pupil of Rudolph Ganz, was soloist for Valparaiso University Guild at the Palmer House.

Mary Frances Kapel, pupil of Edward Molitore, was soprano soloist with the Studebaker Girls Glee Club of South Bend, Indiana, for a series of concerts.

Charlotte Golub, pianist, Marion Raether, soprano, Marguerite Gillett, violinist, Josephine Stephenson, accompanist, and Theresa Rizzo, reader, have appeared with much success in programs sponsored by the Chicago Park District and the Choral and Instrumental Association of Chicago.

Rex Hogan, baritone, pupil of Reinhold Schmidt. continues his series of programs with Veterans Rehabilitation.

Donald Gramm, pupil of George Graham, has been appearing with much success in various cities and has been substituting for Bruce Foote at the Fourth Presbyterian Church.

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BOSTON

By JULES WOLFFERS

BOSTON.—Heitor Villa-Lobos, distinguished Brazilian composer, conducted the 17th pair of Boston Symphony concerts at Symphony Hall in a program made up of three of his works—two movements from Bachianas Brasileiras No. 7 (Boston premiere;) Chôros No. 12 (first performance) and Rudepoêma (first Boston performance).

Much as one would like to do so, it would be a distortion of the truth to imply that the concerts were an unqualified success. The great majority of the hearers seemed to find comprehension of the music beyond their scope.

Whether this was the fault of the music or of the audiences, it is hard to say.

There can be no gainsaying the power and individuality of Villa-Lobos. He produces new and interesting effects in instrumentation, rhythm, and form. Taken as individual parts, any one of the sections of all the works heard demand attention and respect. He is original and daring, positive and sincere.

Perhaps one of the reasons why he does not completely make his point through a composition as a whole is to be found in the wealth of material he crams into the confines of one work. Perhaps, also, the overpowering effect of his consistently heavy scoring gradually dulls the senses. But over and above all this, one feels that Mr. Villa-Lobos takes too long to convey his musical message—there are too many circumlocutions and byways. Certainly the opening pieces found readiest acceptance, and both movements were brief and concise. One would guess that if the composer were to revise the Chôros and Rudepoêma with a more direct approach in mind, both compositions would gain enormously.

Novelties by Lopatnikoff and E. B. Hill

Serge Koussevitzky returned to Symphony Hall for the 18th pair of concerts to conduct two first performances and two standard works. Robert Casadesus was the soloist in Mozart's Piano Concerto in D major ("Coronation"), to the entire satisfaction of the hearers. Conductor, soloist and orchestra were at one to produce an artistic and logical effect.

The new works were a Concertino for Orchestra, Op. 30, by Lopatnikoff; and Music for English Horn and Orchestra, Op. 50, by Edward Burlingame Hill. Mr. Lopatnikoff's piece is in three sections—Toccata, Elegietta, Finale—all of which hold interest. The prevailing mood is one of brightness if not brashness. In style the work belongs to the modern Russian school in spite of the fact that the composer left his native country in 1918.

Mr. Hill's piece is altogether lovely music. With Louis Speyer as soloist and with Dr. Koussevitzky producing the gentlest and most appealing of tones from the orchestra, the work received a first-class exposition. In truth, the composition is charming in every way. The Schumann Symphony No. 1 closed a concert which found conductor and orchestra in rare form, even for them.

Mozart Cycle Continued

The Stradivarius Quartet gave the fourth program in a cycle of chamber music by Mozart presented by Boston University College of Music at Jacob Sleeper Hall in cooperation with the Elizabeth Sprague Coolidge Foundation. Assisting artists were Raymond Havens in the Adagio and Rondo for Piano and String Quartet (originally written for the unique combination of glass harmonica, flute, oboe and cello), and A. Sprague Coolidge, violist, in the Quintet in E flat, K. 614. The Messrs Wolfe Wolfinsohn, Raphael Hillyer, Eugene Lehner and Iwan d'Archambeau, playing with their customary finesse and ensemble, also included the Quartet in G major, K. 387 to complete another stimulating evening of the absorbing series.

Dark of the Moon, a legend with music, opened here for a three-week stay at the Shubert Theatre. Music for the play by Walter Hendl, young pianist-composer-conductor, until recently in the Army, does much to establish the mood and quality of the various scenes.

PITTSBURGH

By RALPH LEWANDO

PITTSBURGH, PA. — Lucas Foss' 1st symphony was premiered by Fritz Reiner and the Pittsburgh Orchestra, winning hearty critical and popular acclaim. The 22-year-old composer came here for the event.

Leonard Bernstein led the Pittsburgh Orchestra in a special concert and revealed conductorial and interpretative endowments. One of the program items was a concert version of his ballet score, Fancy Free. Mr. Bernstein also appeared in a lecture sponsored by the In-And-About-Pittsburgh Music Educators Club. His topic was The Influence of the Popular Song on American Music Culture.

The Irene Kaufman Settlement Music School sponsored the first of three free chamber music recitals, featuring the Pittsburgh Orchestra Concertmaster Samuel Thaviu and Pianist Eunice Norton in an All-Beethoven program. Soloists with the Pittsburgh Orchestra in recent concerts included Rose Bampton, soprano, Carol Brice, contralto, Jascha Heifetz, and Alec Templeton, the latter appearing in a special event for the Shadyside Hospital Social Service Committee.

The Pittsburgh Orchestra's two Children's Concerts sponsored by the Pittsburgh Children's Playhouse and directed by Dr. Vladimir Bakaleinikoff were complete sellouts. . . . The Pittsburgh Opera, Inc., with Richard Karp as musical director, gave performances in English of Faust and The Bat. . . . Magnificent cooperation and enthusiasm on the part of all the participants marked the performances and resulted in an endeavor that aroused the large audiences to hearty response, and indicate that at last we have an opera company here that can deliver the goods. As such it should attract fullest public support. Helene Druke and Walter Shaw, duo-pianists, were presented in recital by the Pittsburgh Piano Teachers Ass'n. Carroll Glenn gave a violin recital for the YM-WHA Musical Society, and the Budapest String Quartet again revealed their supernal playing qualities at the final concert of the Pittsburgh New Friends of Music.

Under auspices of the Boyd Memorial Musicological Library Ass'n., a free concert of old works was presented to a large and responsive audience at Stephen Foster Memorial. Principal program item was Monteverdi's Tancredi and Clorinda, sung in English. Richard Karp conducted the small orchestra. . . . Marion Cohen, Pennsylvania College for Women senior, gave her debut piano recital in Carnegie Music Hall. Hugh Ross lectured on "Choral Music as an Expressive Medium Throughout the Ages," assisted by the Wilkinsburg High School Choir led by Robert O. Barkley, and the Downtown Chorale directed by James Mace.

LEONORA CORONA and DR. ERNST KNOCH

following a recent performance of Tannhaeuser in which Miss Corona sang Elisabeth and Dr. Knoch conducted during the series by the Boston Grand Opera at the Boston Opera House. The occasion marked Dr. Knoch's return after an absence of seven years. He will conduct all the Wagnerian productions (which include Tristan and Isolde) for the next series. Miss Corona is scheduled to sing two performances of Tosca and Aida in Havana with the Compania De Opera Italiana in April. (Photo by Chidnoff.)

Bacevicius on Tour

Vytautas Bacevicius, Lithuanian pianist and composer, assisted by the Sasnauskas Chorus, gave a concert in Kimball Hall, Chicago, on Jan. 21. On Jan. 23 Mr. Bacevicius' Symphony No. 1, op. 2 was performed by the Buffalo Philharmonic Orchestra, Franco Autori, conductor. The artist was heard in recital at the Little Theatre, Cleveland, on Jan. 28, and Feb. 9, he was soloist with St. Casimir's Choir in Pittston, Pa., in a concert commemorating Lithuania's Independence.

Baroness Von Klenner Honored

The National Opera Club of America met on March 8 at the Waldorf-Astoria. Baroness Katherine Von Klenner, founder-president, introduced the subject of the day, How to Listen to Wagner. Dr. George O. C. Haas, Oriental scholar and noted authority on Wagner and Wagnerian artists, was the speaker. Musical illustrations were by Beal Hober, Kathryn Boghetti, Emery Darcy, and Kurt Sober, pianist and composer.

The club, now 32 years old, and occupying the same seats at the Metropolitan during that period, has placed a marble bust of Mme. Von Klenner in Peacock Alley at the Waldorf, for her work in promoting appreciation of the best in music in America. The following are the Advisory Committee for the National Opera Club: Dr. George Gartlan, Dr. Sigmund Spaeth, Leonard Liebling, Frank LaForge, Harold Morris, George Kvastad and John Gurney.

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Apollo Boys Choir High in Musicianship, I. Q., and Audience Appeal

Anyone assigned to find 21 boys, 9 to 14 years of age, with fine voices, outstanding musicianship, I. Q.'s averaging 120 or above—oh, yes, and good personalities, too—would probably plan a search on a nationwide scale.

But Coleman Cooper, director of the Apollo Boys' Choir, which is a group answering this description, has not found it hard to gather in such a clutch of young songsters. The public, private, and parochial school teachers of Dallas and Fort Worth, Texas, and other nearby towns send boys they think will meet the qualifications. A few scholarships for out-of-state boys take care of the rest of the quota. There is a turnover in membership of about 40 per cent each season caused by the older boys' voices changing. But the membership continues full and the performance of the choir meets the most exacting standards of critics all over the country. All this, as Mr. Cooper points out, speaks volumes for the latent musicianship of Young America —musicianship which is too often left undeveloped.

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The Apollo Boys' Choir has been in existence nine years. It is an American version of the Vienna Boys' Choir, which won world fame before the war. In this country it is a somewhat pioneer group. A non-sectarian, non-profit, singing ensemble of boys who travel far and wide giving concerts of serious music is not a usual phenomenon of American Life.

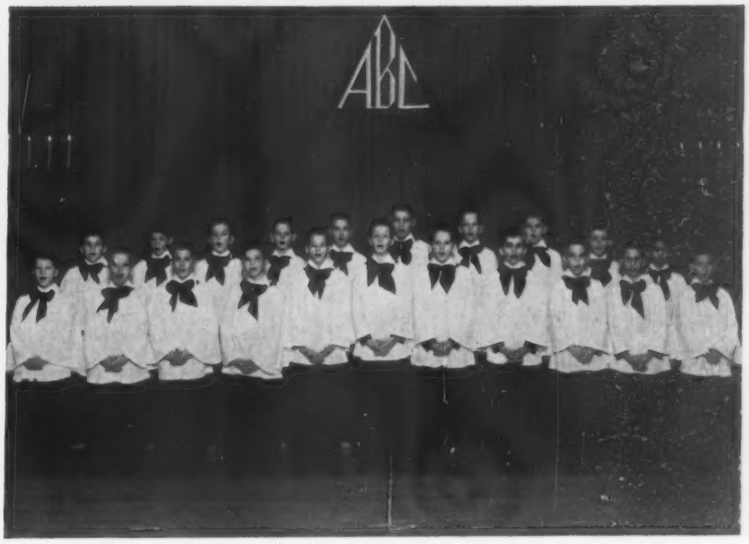
In fact, when the choir was first organized, Mr. Cooper had a rather hard time prevailing on some of the boys' parents to take seriously the possibility of extensive concert tours. "Why," pragmatic fathers would inquire, "would people pay to hear a choir of perfectly strange boys? The only ones who'd go to a concert like that are those of us directly interested."

Such, however, has emphatically not been the case. Audiences in 38 different states have enthusiastically bought tickets to hear the Apollo Boys—and have frequently just as enthusiastically re-engaged them for return visits. One such re-engagement is at the National Art Gallery in Washington where the boys will sing April 1 on their way to New York for their second Town Hall recital on April 6. After their initial appearance in the capital, Glenn Dillard Gunn, dean of critics there, commented on their tonal likeness to the Wiener Saengerknaben, and even rated them superior in many respects. Altogether, the choir has given more than 300 concerts in the last four years—twice they sang at the Little White House for the President and Mrs. Roosevelt; and the Columbia and National Broadcasting Networks have carried their programs several times.

•

The Apollo Boys' Choir makes two extended concert tours a season—fall and spring. Academic school work for these periods must be done and handed in to teachers *before* the tour is begun —hence the lofty I.Q. requirement for entrance into the choir. The schools exact another price for the period of freedom—each boy must write a word picture of some certain thing he saw on the trip, such as the huge dynamos at Norris Dam in Tennessee, the tank maneuvers at Camp Hood, Texas, the great new Music Hall at Purdue University, the landing of the clipper ships in Miami, the magnificent chapel at Duke, or whatever happens to strike his fancy.

Mr. Cooper approves this assignment, as it insures the boys keeping their eyes open and getting benefits other than musical ones out of the journeys. He and his mother, who helps him in his work with the choir, are opposed to music crowding out other interests. Most of the boys have favorite subjects; some like geology, others show an inclination toward medicine, engineering, or astronomy. Few intend to follow music as a profession. Only the most highly gifted ones are encouraged to do so. The average boy leaves the choir between 13 and 14 years of age. Mr. Cooper feels that the knowledge and appreciation of music acquired during a boy's stay in the choir will enrich his whole life and that the meticulous training will help him establish high standards in whatever occupation he chooses.



"ALLELUIA!"
sing the 21 voices of the Apollo Boys Choir, now on their annual spring tour under their director, Coleman Cooper.

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Parents and teachers report that boys strive for entry into the choir. It is not regarded as an extra amount of work; it is a reward of merit. Local boys who make good go on with their school work, coming to Mr. Cooper's studio for rehearsal. The ones from Fort Worth and other neighboring towns travel back and forth. The scholarship-holders from farther away live in the choir home and attend Dallas Public Schools. At present the out-of-state boys are from Oklahoma, Tennessee, Wisconsin, Arkansas, Florida and South Carolina. Perhaps one of the many reasons for the choir's popularity is the summer camp in the mountains. The boys have three hours' music study each morning. For the rest of the day, they have regular camp activities, swimming, tennis, riding, nature study, and so on.

Mr. Cooper has set the age limits at 9 and 14 years, and seldom deviates from them. He believes that children under 9 are hard to classify as to vocal register, and they generally are not mature enough to absorb the instruction. Occasionally, boys do go on after 14, as, of course, the time for suspending singing varies with individuals. The first sign that adolescence will soon impose silence is, strange to say, sharping on the high notes and an inability to negotiate the lower registers. When this happens, the incipient "casualty" is removed from the sopranos, or, if an alto, moved still farther down the vocal scale. He is allowed to sing on for a while, but is given "honorable discharge" before damage can occur to the developing vocal cords.

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What music do they sing? Well, they have the wealth of church and folk music that tradition has assigned to this type of ensemble. Then, too, as an American group, Mr. Cooper believes they should include music by native composers. A typical program might take in Virgil Thomson, John Jacob Niles, Clarence Dickinson, Mrs. H. H. A. Beach, or Tertius Noble. The program for their coming Town Hall recital on April 6 will have numbers for the full choir, a solo trio and quintet, and Marvin Ray, soprano.

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SILHOUETTES: Musical Hands Across the Sea

By MARY CRAIG

ALBANESE AS MANON
(Photo by Bruno of Hollywood.)

She came across the Nagasaki Bridge, a fragile figure weighted down with a big, colorful parasol and an armful of spring flowers. And as she stepped upon the Metropolitan stage her clear voice soared easily in the spinning phrases of the Entrance music. The opera had found a new and lovely Butterfly in Licia Albanese, one of the first really satisfying Butterflies since our own beloved Geraldine Farrar.

In those first days, the enthusiasm of the Metropolitan officials was expressed in commendations of her vocal style, her impeccable and accurate musicianship, her pleasant disposition as well as historic artistry. She herself will not admit that her immediate success in opera was due to tremendous talent. She says, "I don't dream about my life. I just *do*. And take what fate gives me."

Perhaps Albanese really believes that she is somewhat practical and matter-of-fact. But when one meets her, one senses not only the musical gift but something more—a simplicity of heart, sincerity and earnest purpose coupled with illuminating understanding.

When Licia was about 12 years old, the music teacher arrived to give her sister and herself their piano lessons. "Sister," being the older of the two, also had a vocal lesson. Turning to the small one she said, "Why don't you try?" The teacher, delighted with the little girl's voice, spoke to the father, who agreed that "She can study if she wants to." "And that," says Albanese, "brought me to the hardest hour of my life. I was never so frightened—no, not even at my debut in Milano or anywhere— as when I had to sing a few months later for my father on his birthday." And believe it or not, she sang the Vissi d'arte and Suicidio arias!

"I liked the dramatic, the tragic arias even then. But I was not interested in being on the stage," she confesses. "I liked better to toe-dance."

To complete her musical education, she went to Milan, where under the tutelage of Baldasare Tedeschi her voice took on the color and range of a coloratura soprano. She auditioned for an appearance at the Teatro Lirico, which, she relates, was designed by the architect who built La Scala.

After a satisfactory audition she went in to hear the opera Madama Butterfly, which she was studying. Then came a real story-book episode. The prima donna was suddenly taken ill; the impresario said, "Albanese is out there sitting in the audience. Find her."

So came the debut—without rehearsal, without stage experience. And the 18-year-old student became over night a singing star. Naturally, Butterfly is her "pet" role. She likes Traviata perhaps best of the others, which include most of the lyric characters. Over Marguerite in Faust she rather hesitates. ("I feel the character is unstabilized, over-sentimental — and she uses ugly language not in keeping with her supposed innocence. I don't like it"). Albanese likes the modern idiom of Puccini, Manon Lescaut for instance, and Menotti's Island God—but this in Italian and not in the English version.

Some of the English libretti make her laugh, the soprano says, but she feels that operas should be sung in a country's native language and is pleased whenever she has an opportunity to sing in opera, or concert or over the air. She speaks with a little foreign accentuation of certain vowels, but her sung English is flawless.

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Although her personal taste has a modern trend, Albanese sings many Mozart, Donizetti and Verdi heroines. We remember her as one of the most delightful of Susannas.

Her European experience carried her to opera engagements in Venice, Genoa, Bologna, Verona. "Oh, the Pola Arena," she exclaims, "singing there was like being in a fairy-tale with the water and the moon for a background." Soon came the May Festivals in Florence, concerts in France, and then America.

Albanese had been singing with Gigli "at a benefit for the poor" and, when the tenor was asked to name some of the young singers who were on the way up in Italian opera, he suggested the little Licia. Her answer to the Metropolitan's invitation to come to America was: "Yes, why not?"

"I am happy here," Mme. Albanese says. "I think the Metropolitan is wonderful. Only sometimes I am a little homesick for my mother in Bari. Perhaps, some day soon——" and then she breaks off.

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When questioned about her stage work, she explains that she really feels she is an actress first. The part must be played, the character understood—"and then," she says, "I sing."

"But it's not all too serious," she continues. "In Butterfly, for instance, once the Second Act child was too big and heavy. And I am little. So I took the child on my shoulder, singing. I looked at the stairs I had to climb in the rightstage exit. And then I said, 'No, I can't go that way tonight' and I went out the wrong door into the garden. Everyone thought I had gone crazy!"

"What about the South American tour?" we asked. "I refused an offer," she answered, "I work hard all winter and in the summer I go down to the sea and rest and dig clams and fish. I love it—except taking the fish off the hook—ooh!"

In her beautiful New York home with its modern style furniture, she is surrounded with bibelots from the Orient—gorgeous lamps from China, pigeon-blood gargoyles and shrine ornaments, wall embroideries, priceless scroll-drawings and dozens of little crystal butterflies. She admitted that there was one particular role she would like to sing, and the Voice Editor leaped in with "Iris?" Albanese laughed her pretty laugh in answer.

In addition to the opera and concert appearances, Albanese is now a featured soloist on the Treasury Hour, Mutual Broadcasting System.

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Edgar Schofield: Bass and Master Teacher

EDGAR SCHOFIELD

At a Town Hall in Yorkshire, England, a young man of about 32 years was singing to a large and intently listening audience. At the conclusion, one of the elderly townswomen said in broad Yorkshire speech, "Ey, the lad were grand, but 'e's not a patch on the great-grandfeyther." Young Edgar Schofield was being passed upon in the halls where his forebears had held great reputations for song.

The great-grandfather here referred to was John Watson, well-known English singer of the last century. Watson was choir director and soloist of Birstall Abbey, in Yorkshire, for over 50 years and his Christmas carolers were famous in Northern England. At the dedication of Leeds Town Hall in 1859 he sang the bass solo part in the cantata, May Queen, written especially for the occasion by his friend and fellow-Yorkshireman, Sir William Sterndale Bennett. At this performance Queen Victoria gave John Watson, then in his sixty-third year, a medal for his long and meritorious services to British music. A yellowed newspaper clipping, carefully preserved in the family archives, gives a press review of the grand old singer's performance in Handel's Messiah, at the age of seventy. It reads, "His sturdy bass voice, still in fine estate, boomed out over the hall."

Schofield is also a descendant of the British portrait painter, Samuel Sidlay, member of the Royal Academy.

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The singer was born in Connecticut and educated at Norwich Academy and the New England Conservatory of Music. He was then sent to the Royal Academy of Music in London and began his singing career in the "home-country" of his forebears.

At first his mind was centered upon opera. He became a member of the Quinlan Opera Company and began a world tour. He says of that experience, "You can't tell me anything new about singing opera in English. I sang it in England, Ireland, South Africa, New Zealand and so on. There were never any objections or difficulties, and it went over in great style."

Returning to the United States with about 25 roles ready for performance, he planned to continue in opera. "Today," says Mr. Schofield, "68 or 70 per cent of the Metropolitan roster is American, but when I came home it was the day of de luxe opera, of star names. The 'Met' was still a foreign opera house, with only one American singer who could draw big boxoffice returns—Geraldine Farrar."

Undaunted, however, the young bass made auditions. He was immediately signed by Haensel & Jones for concerts; was engaged as soloist at St. Bartholomew's and found himself snowed under with oratorio engagements—whether he liked it or not. Perhaps the spirit of the severe old choir master had taken control of his grandson's destiny!

The concert work became more and more absorbing. Mr. Schofield relates that on three tours with Farrar he sang sixty-six concerts per season, averaging three or four weekly.

Solo appearances were numerous, and sports helped to keep him in top condition for his work. "I began to discover voice from the physiological side," he says. "A singing career requires tremendous organic health, plus natural ability. Form in sport is analogous to technique in singing. Both fields of energy are based on science and competition, on body-coordination, timing, balance-distribution."

So in discovering the how and why of singing, Mr. Schofield became increasingly interested in the teaching side of vocal art. He has held Master Classes in San Francisco, in Los Angeles, and at Utah State Agricultural College, Logan, Utah, and has been head of the Summer Vocal Department, University of Western Ontario, in London, Canada.

At present he is teaching on the faculty of the Juilliard School of Music and privately at his Steinway Hall Studios in New York.

We asked him why there appear to be so few really great and voluminous natural voices today. His answer was that perhaps it is with voice as it is with vintage wine—"there is one golden year when Nature is more prolific or more gracious than at other periods, bringing more at one time to a perfection peak."

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More about "Almighty Dollar"

Following up the discussion of opera stars of the past and present, I read with particular interest your column, "Silhouettes: What of the Voices in Opera Today?"

With special reference to Hanna Brocks' article on the "Almighty Dollar," there is much to be said about the haste in which today's pupil is prepared for an operatic career. Miss Brocks implies that the situation is up to the student. I wonder if it occurred to her that the teacher may have a part to play?

Too many of our teachers are accepting the pupils with a "bankroll" in preference to those with voice, musicianship, and ambition. This may be one reason why some of our singers never become great. Emphasis was placed on the "Almighty Dollar" rather than voice. Is there a teacher who does not consider "pay me" first, then "Oh, do you sing?"

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THE MUSICAL PARADE

By THE STAFF

Tonal Tattling.

Toscanini is ill, and had to cancel his projected vacation trip to California. . . . There is an unconfirmed rumor that the best pinochle players at the Met. are Pinza, Melchior and Baccaloni. . . . The new curfew law will at least banish that awful musical rubbish formerly heard over the air from some of the post-midnight cabarets. . . . The Isidor Achrons and Erno Baloghs made early March the merrier with their musical cocktail parties. . . . We've had lots of inquiries as to what's become of violinist Francis Macmillen. Well, if that wasn't he, 57th Streeting the other day, with instrument case in hand, then who was it? . . . Edna St. Vincent Millay, the poetess who wrote the libretto for Deems Taylor's The King's Henchman, is ill in hospital. . . .

Miles Kastendieck, music critic of the Brooklyn Eagle, has been elected president of the Music Critics Circle of New York succeeding Henry Simon, formerly of PM, who resigned to associate himself with the publishing firm of Simon and Schuster. . . . Baritone Michael Edwards, at the Diamond Horseshoe, has for seven months been singing the Pagliacci Prologue twice nightly (to highly appreciative audiences) and never missing a performance. The Horseshoe statisticians have figured out it would take three centuries for a patron at the Metropolitan to hear the piece that many times. . . .

And speaking of statistics, Piatigorsky has given over 650 cello recitals in the United States and Canada and made more than 150 appearances with major orchestras in those two countries. . . . Radie Britain's orchestral work, Woods At Dusk, was world-premiered on Washington's Birthday by the Indianapolis Orchestra under Sevitzky. Miss Britain, now teaching in Hollywood, is just completing her symphonic score called Cactus Symphony. . . . Reliable Americans who have known Chiang Kai-Shek in China, say that he is devoted to European classical music. . . .

The dress rehearsal of Coq d'Or was given for the Metropolitan Opera Guild, which invited its membership to attend. The response filled the house. Mrs. August Belmont made a welcoming speech. . . . In The Post of Feb. 27, its music critic, Harriett Johnson, spoke of a composition which she called "Revueltas by the Mexican Sensemaya." Of course the correct wording should have been, "Sensemaya by the Mexican Revueltas." Just an amusing slip, or are these modern works so topsy-turvy? . . . Frances Alda (former "Met." soprano) and her cook engaged in argument as to what had become of the latter's red points in her ration book. Cookie went to court about it, but the mystery remained unexplained. . . .

From the World-Telegram: "Igor Stravinsky, in the audience, grinning at the young lady next to him at a Pro Arte Quartet concert who cheered his music and getting glares in return—he was sitting on the edge of her coat."

And there's the other pretty story, told by Mrs. Menuhin. She and her husband got into a taxi and he laid his violin-case carefully on the pull-up seat. "Worth much, that fiddle?" asked the driver. "Oh, about fifty dollars," replied Menuhin cautiously. "Some of those top fellows have fiddles that cost thousands," the driver continued. "What do you mean by top fellows?" "I mean like that guy Yehula, or Yemudi, or something like that." When the trip ended and the couple stepped out, a passerby greeted the artist with "How are you, Mr. Menuhin" The cabby stuttered, "You—you—ain't really that —" "Yes, I'm afraid I am." Well, I'll be jiggered," was the comment; "just goes to show one ought to keep his big mouth shut." . . .

Those children of musical fathers! Sonia Stokowski has signed to act a role in a forthcoming play called The Lovely Leave. . . . Fortune Gallo's English tabloid production of Rossini's Barber of Seville is being booked for stage-showing at film theatres. . . . Jan Kiepura will sing the tenor role of Kosciusko in the musical play, Polonaise, to open in New York next September. . . . Muriel Smith, the star of Carmen Jones, is in prospect for the leading female part in the swing version of Pinafore.

Graudans with Haensel & Jones

Nikolai and Joanna Graudan, cello and piano duo, are now under the management of Haensel & Jones, division of Columbia Concerts, Inc.

THEA DISPEKER
(Photo by Helen Merrill.)

Thea Dispeker Joins Morris

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BRAZIL AWAITS "MET" STARS

By CEIÇÃO DE BARROS BARRETO

RIO DE JANEIRO.—Outstanding in interest is the report that arrangements are being made between Silvio Piergili, director of the Rio Municipal Theatre, and Edward Johnson, General Manager of the Metropolitan Opera, to bring here this season a group of singers from the latter institution.

As now projected, the Metropolitan artists would take part in at least eight operas from the New York repertoire, including Don Giovanni, Pelléas et Mélisande, Tristan und Isolde, Faust, Mignon, Falstaff, Barber of Seville and Massenet's Manon. Among conductors, in addition to Wilfred Pelletier, Sir Thomas Beecham is also expected to come to Brazil if his other engagements permit. Singers scheduled are Lily Pons, Helen Traubel, Rose Bampton, Lauritz Melchior, Leonard Warren, Jennie Tourel and Bruno Landi. This report of the coming of a "Met" contingent is creating much interest here.

A new Brazilian opera will also be included in this season. It is Glauco Valasquez's Soror Beatrix, based on Maeterlinck's work. Valasquez was a Brazilian painter and composer who died young. His music is now being orchestrated by Francisco Braga.

Concert Plans

The season was to have been launched by a ballet company, as usual, and this time a group was to have come from England. Owing to various difficulties, the visit was postponed. The season is to open instead with some gala symphonic concerts, under Erich Kleiber as guest conductor. A cycle of Beethoven symphonies, a Wagner festival and an all-Brazilian concert are among Kleiber's programs.

The concert season will include, besides the Municipal Theatre symphonic series, recitals by a number of well known musicians. Among these are Rudolf Firkusny, Witold Malcuzynski, Claudio Arrau, Gregor Piatigorsky and Jennie Tourel. Negotiations also are being made to bring here a pair of duo-pianists and a string quartet.

Eugen Szenkar, conductor of the Brazilian Symphony Orchestra, will give some modern novelties during the season. Other announcements are expected as plans develop.

In the meantime, Igor Schwezoff, well-known choreographer, who recently arrived from the United States, has been engaged to reorganize the Municipal Theatre Ballet. The latter, since Maria Olenewa left for São Paulo, has been somewhat lacking in technic and ensemble. Some of the best dancers here, such as Madeleine Rosay, Leda Yaqui, Maryla Gremo and the Russian dancers from the Original Ballet Russe, Volkowa and Leskowa, are expected to work with Mr. Schwezoff. Much is expected from him, as his activities in creating dances abroad have been most successful. He was the director of the first Dutch ballet in Holland, and afterwards in the United States staged The Eternal Struggle for the Original Ballet Russe de Monte Carlo and other works for the New Opera Company.

Rare Brazilian Music for Bulletin

Francisco Curt Lange, president of the Inter-American Institute of Musicology, at Montevideo, is preparing (in collaboration with Villa-Lobos' Conservatory "Canto-Orfeonico") an edition of the Latin-American Bulletin dedicated to Brazilian music. Lange has made successful researches in several States of this country, particularly in Minas, where he found, among other works, an Anthem for four voices and instruments which dates from 1787. In the National Library of Rio he found a manuscript, Gradual de Monjes Franciscanos, written in Europe in 1522.

The Bulletin also will include a study of L. M. Gottschalk, one of the pioneers of musical interchange between the United States and Brazil, where his influence was great and his music at that time highly appreciated. In the private library of the Brazilian, Abrahão Carvalho, Lange was able to examine a number of Gottschalk's scores.

Studies of religious music in the State of Minas, dramatic dances of the Northeastern part of Brazil; folklore researches in São Paulo, Paraiba, Pernambuco; notes on African music in Bahia (made in collaboration with Dr. Hershkovits) and articles on native *tupi-guaraní* music, will be in this Bulletin. There will also be twenty works of chamber music especially composed for it. Lange, incidentally, also has become interested in organizing record libraries in Minas, João Pessoa, and Salvador in Bahia.

A Popular Dance

At the Brazilian Architects Society, Dr. Waldemar de Oliviero, manager of the St. Izabel Theatre in Pecife, a writer, composer and critic of arts in that town, gave a lecture under the sponsorship of the Instituto Brazil-Estados Unidos, in Rio. The lecture dealt with the typical carnival dance, *frêvo*, of Pernambuco, and was illustrated by pictures showing the various steps.

This popular dance, the origin of which is rather of mixed race than of Negro, dates from about the year 1901. It expresses the gay spirit of the people in that part of Brazil. Its rhythm is entirely different from that of the African ritual dance, *maracatu;* it is quick and lively, played by brass wind instruments, not sung, and is danced in the streets. Here people gather around the instrumental group and do the most varied steps, expressing a choreographic mood, with gestures and attitudes, each of which has a special denomination. (The word "*frêvo*" is a modification of "*ferver,*" to boil, and means in the case of the dance that the rhythm grows ever faster and more exciting.) The *frêvo* was brought to Rio and now is replacing the *samba*, of whose monotonous *batucada* and shrieking songs the people are growing tired.

Guarnieri Receives Prize

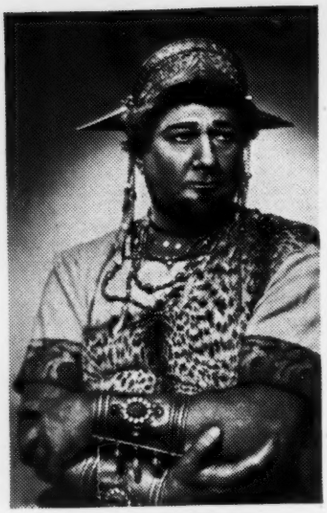
Camargo Guarnieri, composer, came here from Sao Pãulo to receive the prize awarded by the Chamber Music Guild of Washington for his string quartet. Guarnieri, one of our outstanding musicians, who visited Paris in 1938, as you will remember, was in the United States last year, where he conducted some of his works. In a recent interview, he spoke enthusiastically of the musical development which he observed everywhere in the United States, and of the importance of an inter-American musical interchange.

Series in São Paulo

In São Paulo, Henry Jolles' piano concerts have been very successful. Jolles, a well-known European pianist, was especially active in pre-war Paris. As founder and director of "La Sonate" Society, which was appreciated for its chamber music concerts, he established a reputation in France. He has concertized in Brazil for the last three years, with headquarters in São Paulo. Jolles has been soloist in concerts with Guarnieri and has given recitals devoted to Bach, Beethoven, Schubert and Schumann. Perhaps the chief feature of his activities has been his playing of chamber music and in recitals for solo piano and small orchestra, with programs remarkable for their taste and variety. He is now planning an inter-continental tour.

GERTRUDE LINDHORST,

soprano, assisted by H. Maurice-Jacquet at the piano and by the Friends Seminary Choral directed by Jessie Winterbottom, gave a recent recital at the Friends Meeting House, New York. The Religious Society of France sponsored the event. (Photo by M. I. Boris.)



ANGELO PILOTTO,

baritone, will open the Havana Opera season at the Teatro Auditorium, on April 2, singing the role of Amonasro in Aida. During the three week season, Mr. Pilotto is scheduled to sing in La Boheme, La Tosca, Barber of Seville and Pagliacci. Preceding his trip to Cuba, the baritone will fulfill an engagement with the Philadelphia La Scala Opera Company late in March, singing Tonio in Pagliacci.

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DISCS: NEW RECORDING FIRM FOUNDED

A new record company—with James J. Walker, former Mayor of New York City, as president—is being formed and will operate under the name of Majestic Records, Inc. This organization is a subsidiary of the Majestic Radio and Television Corp., of which Eugene A. Tracey of Chicago is the president. Mr. Tracey has announced the election of the following officers to the Board of Majestic Records, Inc.: executive vice-president, Eli Oberstein; vice-president, Parker Erickson; treasurer, C. E. Underwood; and secretary, Curtis Franklin.

In order to form Majestic Records, Inc., the parent company contracted to purchase three established concerns in the recording field—Transcriptions, Inc., Classic Record Co., producers and distributors of Hit Records and the New Jersey Plastics, Inc.

It is the new company's intention to manufacture all types of recorded music, ranging from the classics and popular tunes to a variety of specialties.

Victor is continuing to sign up new artists. Among them are the brilliant young Argentinian violinist, Ricardo Odnoposoff, who has already had several recording sessions; contralto Margaret Harshaw and lyric coloratura Licia Albanese, both the latter of the Metropolitan; baritone Robert Merrill; and the Detroit Symphony, under the direction of Karl Krueger, the last signed to record exclusively for the Red Seal Label. . . .

Something really to shout about is Victor's first major symphonic release since the recording ban has been lifted—Berlioz's Harold in Italy, played by William Primrose, violist, and the Boston Symphony Orchestra conducted by Serge Koussevitzky. This selection shows great initiative on the part of the company. If each major recording company could manage one release a month to match the Berlioz opus, all supplementing releases for commercial purposes could be forgiven. Watch for this set in April. . . .

Gyorgy Sandor, the Hungarian pianist, who recently made such a favorable impression in his Carnegie Hall recital, has been signed to record exclusively for Columbia Records, and the first of his discs should appear soon. . . . Columbia has announced that it will release new records as fast as they are pressed and promises a Song of Norway album, with Irra Petina and Robert Weede; a Lily Pons set, and many Gershwin tunes played by Kostelanetz, for April.

New Records

BEETHOVEN: Symphony No. 7 in A Major, Op. 92; played by the Philadelphia Orchestra under the direction of Eugene Ormandy. Columbia Set M-557, 5 12-inch discs, $5.50.

For the first of his post-ban recordings, Ormandy gives us a straightforward reading of the Beethoven Seventh. As a matter of fact, it is a little too direct for our taste; it rather lacks a personal emotional drive, which generally makes for a more exciting performance. There is a rigid adherence to the score throughout the recording, and those who like their Beethoven "straight" will probably enjoy this set.

TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74 (Pathètique); played by the Philharmonic-Symphony Orchestra of New York under the direction of Artur Rodzinski. Columbia set No. M-558, 5 12-inch discs, $5.50.

Although this marks the first Rodzinski - Philharmonic release and the combination's first post-ban recording, it is the sixth Pathètique to appear in the current Victor and Columbia catalogues—making an even three apiece. While the company must have a reason for such repetition, it is difficult for the innocent bystander to speculate on this one, especially since there are so many works not yet on wax.

JEROME KERN: More and More; Any Moment Now, from the Universal picture, Can't Help Singing; sung by Thomas L. Thomas, baritone; accompanied by the Victor Orchestra under direction of Maximilian Pilzer. Victor 10-inch disc No. 10-1136, 75¢.

Thomas L. Thomas, the accomplished baritone, gives these two melodious tunes the same fastidious attention he accords works of a more serious nature. The Victor Orchestra, with Pilzer at the helm, provides an exceptionally lush accompaniment.

BRAHMS: Piano Concerto No. 2 in B flat major; Arturo Toscanini conducting the NBC Symphony Orchestra, with Vladimir Horowitz, pianist. Victor Set No. DM 740, 5 12-inch discs, $5.50.

This is well worth re-issuing and it can be recommended heartily to every type of record collector.

SCHUBERT: Ave Maria, and Aufenthalt; sung by Marian Anderson, contralto, with Kosti Vehanen at the piano. Victor 12-inch disc No. 14210, $1.

Ave Maria is undoubtedly one of Miss Anderson's most popular interpretations, and since the song, from all reports, has become No. 1 on the concert hit parade, this disc should please a vast audience. The other number is also of interest to Schubert-lovers.

WAGNER: Scenes from Tristan Und Isolde (with Kirsten Flagstad); Der Fliegenda Holländer: Lohengrin: Tannhäuser, and Siegfried; sung by Lauritz Melchior and accompanied by the San Francisco and Victor orchestras under the direction of Edwin McArthur and the Philadelphia Orchestra under Eugene Ormandy. Victor Set No. DM 979, 5 12-inch discs, $5.50.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

March 15. Philharmonic - Symphony, George Szell conducting, Joseph Szigeti, violinist, soloist, CH, E; Mura Dehn, dances of primitive and concert jazz, TiH, E.

March 16. Philharmonic - Symphony, Szell conducting, Joseph Szigeti, violinist, soloist, CH, A; Anton Maaskoff, violinist, TH, E.

March 17. Boston Symphony, CH, A; Rochester Symphony, CH, E; Paulina Ruvinska, pianist, TH, A; Helvetia Maennerchor, TH, E.

March 18. Philharmonic - Symphony, Szell conducting, Joseph Szigeti, violinist, soloist, CH, E; Artur Rubinstein, pianist, CH, E; symphony concert (benefit Armenian Relief), TH, A; Annette Royak, soprano, TH, 5:30 p.m.; Ross Worsley, bass-baritone, TH, E.

March 19. The Chamber Music Guild Concert, TH, E.

March 20. Philadelphia Orchestra, CH, E; Bernard Kundell, violinist, TH, E.

March 21. New York Chamber Orchestra, F. Charles Adler conducting, William Lincer, violist, Soloist, TH, E.

March 22. Philharmonic-Symphony, Rodzinski conducting, Rudolf Firkusny, pianist, soloist, CH, E.

March 23. Philharmonic-Symphony, Rodzinski conducting, Rudolf Firkusny, pianist, soloist, CH, A; Simon Sadoff, pianist, TH, E.

March 24. Josef Hofmann, pianist, CH, A; Philharmonic-Symphony, Rodzinski conducting, John Corigliano, violinist, soloist, CH, E; Olive Middleton, soprano, TH, A.

March 25. Philharmonic-Symphony, Rodzinski conducting, John Corigliano, violinist soloist, CH, A; Frieda Hempel, soprano, TH, A; Gypsy Markoff, accordionist, TH, E; Herma Menth, pianist, TiH, A; Budapest Quartet, TiH, 6 to 7 p.m.; George Randol, baritone, TiH, E.

March 26. Bach Circle of New York, TH, E.

March 27. Oratorio Society of New York, CH, E; Toni and Rosi Grunschlag, duo-pianists, TH, E.

March 28. Vladimir Horowitz, pianist, CH, E; Katrina Castles, soprano, TH, E; Alberto Torres, ancient and modern dances, TiH, E.

March 29. Philharmonic - Symphony (Bach St. Matthew Passion), Bruno Walter conducting — soloists: Nadine Conner, soprano; Jean Watson, contralto; William Hain, tenor; Mack Harrell and Francesco Valentino, baritones; Lorenzo Alvary, bass; Ralph Kirkpatrick, harpsichord; Edouard Nies-Berger, organ; Janos Scholz, viola da gamba; Westminster Choir; Junior Choir of St. Margaret's Church—CH, E; Bartalini, portraitures in song, TiH, E.

March 30. Philharmonic - Symphony (same as March 29), CH, A.

March 31. Philharmonic - Symphony (same as March 29 and 30), CH, E; Elaine Malbin, soprano; TH, A; Lazarus Monfried's 40th literary anniversary concert, TH, E.

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PHILADELPHIA

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PHILADELPHIA.— The current season in Philadelphia has brought revivals of seldom heard operas by both the Metropolitan and LaScala Companies. One of these was Verdi's La Forza del Destino by LaScala, not heard here for many years. The performance seemed rather slow moving, and the action disconnected and not too convincing. Leonora was dramatically sung by Elda Ercole. Pasquale Ferrara's Don Alvaro was vocally uneven. Alexander Sved as Don Carlos proved his fine artistry. His rich voice and dignified portrayal were much applauded. Lillian Marchetto was a vivacious Preziosilla, Nino Ruisi was adequate as Guardiano, and Ralph Telasko added a touch of comedy as Melitone. Gabriele Simeoni conducted.

Absent for ten years was Ambroise Thomas' Mignon, given by the Metropolitan on Feb. 27. Risë Stevens, of mellow voice and youthful appearance, made an appealing Mignon. The Philine of Josephine Antoine displayed vocal facility. Ezio Pinza was a convincing Lothario. He has the ability of coloring his voice to suit the part, and his acting was perfectly in character. Jacques Gerard made a better impression as Wilhelm Meister than in a previous performance here, although one wonders why many tenors use only one arm to express all their emotions. Donald Dame was an impressive Laerte, and Mona Paulee a youthful Frederick. Wilfred Pelletier kept the opera moving at a spirited pace.

Donizetti's Lucia di Lammermoor was given by the LaScala on Feb. 7. Hilde Reggiani and Bruno Landi, as Lucia and Edgardo, both sang brilliantly, although Mr. Landi used his beautiful mezza-voce to excess and exaggerated his action, singing the end of the opera flat on his back. Ivan Petroff, a comparative newcomer, made a fine Enrico, with his rich voice and competent acting. Francesco Curci was Arturo; Nino Ruisi sang Raimondo; Mildred Ippolito, Alisa, and John Foyl, Normanno. Giuseppe Bamboschek was the authoritative conductor.

Arrau and Szigeti Aid Fund

The rare combination of two fine soloists playing chamber music was presented for the second concert of the Philadelphia Orchestra Pension Foundation. Claudio Arrau and Joseph Szigeti are an ideal combination for a sonata program. Their ensemble playing is so perfect that one forgets that each is a soloist in his own right. Two Mozart sonatas, the A Major and G Major, exquisite for their clarity and precision, were the high points of the program, which opened with the Brahms D Minor and ended with a dramatic performance of the C Minor sonata of Beethoven.

After making a marked success last year the 16-year-old violinist Patricia Travers returned to play with the Philadelphia Orchestra in two concerts. As soloist in the Vieuxtemps Concerto she proved her fine musicianship, playing with a brilliant technique and the poise of an older artist. The program opened with a Bach-Prelude. Mr. Ormandy conducted a magnificent performance of Brahms' Third Symphony and ended with a lively reading of Enesco's Roumanian Rhapsody No. 1.

The Orchestra and Mr. Ormandy played an exceptional program on Feb. 10. The Franck Symphony could not have had a more thrilling hearing. Hilde Somer, young pianist, gave a brilliant technical display in the Prokofieff Concerto in D Flat Major, a first performance at these concerts. The Strauss Suite from Der Rosenkavalier was a fitting climax.

Piatigorsky with Orchestra

Back from a mid-winter tour, the Philadelphia Orchestra presented another great artist as soloist on Feb. 23. A capacity audience heard Gregor Piatigorsky play the Schumann Cello Concerto in A Minor with a rich tone and magnificent artistry. Mr. Ormandy opened the program with his own transcription of the Handel Concerto for Orchestra in D Major. Piatigorsky was again soloist in an exciting hearing of the Don Quixote of Strauss, with Alexander Hilsberg, concertmaster, and Samuel Lifschey, first viola player.

The Ballet Russe de Monte Carlo was presented by the Philadelphia Forum in the Academy of Music. A new ballet, Danses Concertantes by Stravinsky, with choreography by Balanchine, attracted much interest. More familiar were the Serenade of Tchaikovsky and the popular Gaité Parisienne of Offenbach, beautifully danced by the corps de ballet.

Monteverdi Work Staged

Philadelphia music lovers had the rare privilege of witnessing a performance of Monteverdi's 17th century opera, Il Combattimento di Tancredi e Clorinda, the concluding feature on a two day festival by the Society of Ancient Instruments. Yves Tinayre sang the part of the narrator, and Jane Foltz and Eugene Conley, seated among the orchestra, sang the voices of Clorinda and Tancredi, while the action was mimed on the stage by the dancers, William Bales and Nona Schurman. Ben Stad conducted an orchestra of instruments used in Monteverdi's day. Also highlighted on the final program was Porpora's beautiful Salve Regina, sung by Mr. Tinayre, who discovered and edited the piece. The instrumentalists played Tartini's Sinfonia Pastorale and Handel's Concerto Grosso in an authoritative way.

A recital of uncommon brilliance was given by Zino Francescatti for the Philadelphia Forum on Feb. 28. Possessing an unusual technique, Francescatti has a wealth of color and intensity in his playing. Works of Gershwin-Dushkin and Ravel displayed his versatility of style and technical flair. Emanuel Bay provided admirable accompaniments.

PIERRE LUBOSHUTZ
and GENIA NEMENOFF,
duo-pianists, are now on a tour extending to California, the third lap of their current itinerary of more than 70 appearances. The tour includes appearances with the Boston, Philadelphia and Detroit orchestras; recitals on successive days in New York with the Haarlem Philharmonic Society and at Town Hall; programs on the celebrity series of Rochester, Buffalo, Chicago, Boston, Montreal and Quebec. After their recital in Havana the artists were immediately re-engaged for the third time in the Cuban capital.

Peabody Conservatory Marks Founder's Centenary

BALTIMORE, MD.—The Peabody Conservatory of Music devoted the week of Feb. 12 to celebrating the birth, 150 years ago, of George Peabody. Under the direction of Reginald Stewart, appointed head of Peabody in 1941, the elaborate celebration opened on Founder's Day when "Open House" was held at both the Conservatory and at the Preparatory Department. All of the classrooms were opened to the public and The Sun, in a morning-after comment on the occasion, estimated that over 4,000 people visited the Preparatory Department alone. Gustav Klemm is head of the lower school.

On Thursday evening, a buffet supper was given at the Peabody by the Alumni Association, after which an elaborate pageant was given in the North Hall of the Institution.

The final Friday afternoon concert, given by Marjorie Lawrence, was made part of the celebration. On Saturday evening, the Baltimore Symphony Orchestra, conducted by Mr. Stewart, gave a concert in the main auditorium of the school, the soloist being Hans Joachim Heinz, tenor, appointed to the school's faculty last fall.

The climax of the celebration was reached on Sunday evening, when the Baltimore Symphony gave a George Peabody Anniversary Concert to an enormous audience at the Lyric. The program opened with the world premiere of a new overture, Military Echoes, by Howard Thatcher, member of the faculty. Then came the Bach Three-Piano Concerto, the soloists being Austin Conradi, Alexander Sklarevski and Pasquale Tallarico, all of the faculty. The program also included numbers by the Peabody Chorus of 150 mixed voices, conducted by Ifor Jones. After the intermission, Stewart and the orchestra presented the Tchaikovsky Sixth Symphony. G. K.

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La Forge-Berumen Studio Events

Rosa Canario, soprano, made her debut as Santuzza in Cavalleria Rusticana at the Brooklyn Academy of Music under the direction of Salmaggi. Walter Cassel, baritone of the Metropolitan, was on tour for six weeks with the Columbia All-Star Quartet, and is now on a solo tour. Thomas Hayward, tenor, had a season with the New York City Opera, and has returned from a tour with their Gypsy Baron company. He also appeared recently on the radio program The Metropolitan Opera Presents. Pruth McFarlin, tenor, gave a recital at Times Hall in January, accompanied by his wife, Hazel McFarlin. He has been guest artist several times with orchestra on the CBS Encore Appearance programs, and sang over WNYC on March 2 and 9. Frank La Forge, Emma Otero and Walter Cassel recently were featured on the Treasury Hour, WNYC. Gretchen Branche, coloratura soprano, gave a recital at Times Hall. Frank La Forge accompanied her on the harpsichord and piano, and Frances Blaisdell, flutist, assisted.

Emma Otero, Cuban coloratura, sang for the National Opera Club at the Waldorf-Astoria, and for a Matinée Artistique at the home of Mrs. Orme Wilson. Mr. La Forge accompanied, and at Mrs. Wilson's he also played two of his own compositions. Evelyn White, pianist, gave a recent Times Hall recital and Eleanor Dubner appeared in a piano recital at the studios. Roxane Connick was one of the young pianists appearing at the City Center under Stokowski, playing in the Bach Fourth Piano Concerto on Feb. 26 and 27. Miss White, Miss Dubner and Miss Connick are artist-pupils of Ernesto Berúmen. The singers, of Frank LaForge.

Juilliard Students Heard

Students from the Lieder Repertoire Class of Sergius Kagen at the Juilliard Graduate School, New York, gave a concert of Hugo Wolf songs on Feb. 27. Those appearing were Ruth Neal, Jane Boedeker, Elizabeth Humphrey, Mary Davis, Dorothy Stahl, Frances Bible and Annette Burford. The orchestra of the Juilliard Graduate School, with Igor Buketoff conducting, was heard on March 3, playing music by Reznicek, Tchaikovsky and Stravinsky, and Richard Strauss' Burleske for piano and orchestra, with Miriam Woronoff at the keyboard.

Klemm Song Premiered

Gustav Klemm's song Listen to Life was given its first performance by Marjorie Lawrence on Feb. 16 when the soprano appeared on the Peabody Recital Series in Baltimore.

Queena Mario Pupils Appearing in Many Engagements

Queena Mario's artist-pupils are filling many engagements. Phyllis Kinney and Evelyn Pasen sang at the Victory Concerts at the New York Public Library and Metropolitan Museum on Feb. 10 and 11. Ethel Barrymore Colt sang Nedda in Pagliacci with the Connecticut Opera on Feb. 22 in Worcester, Mass. Dorothy Stahl will be soprano soloist in Bach's Magnificat with the Dessoff Choirs at Carnegie Hall, New York on Apr. 24. Patricia McGreevy will sing three performances of the leading role in Eileen with the Upper Montclair Operetta Club in May, and a benefit at one of the service hospitals. John Baker gave the Feb. 9 concert of the Nicholas Martini League of Passaic, N. J., and sang at the Rockefeller Musicale at the home of Mrs. A. Parmalee Prentice on Feb. 8. Among those who have been active in singing for service men are Audrey Bowman of the Metropolitan Opera; Ethel Colt, Patricia McGreevy, Ruth Kraus and Peter Franconi.

Phyllis Kinney was a recent soloist at the Tuesday Musicales, Pontiac, Mich. Evelyn Pasen made her third appearance this season on the CBS hour New Voices in Song on Feb. 14, the program's encore performance. Dorothy Stahl and Frances Bible will sing Fiordilige and Dorabella in the March production of Cosi Fan Tutte at the Juilliard Graduate School. Andzia Kuzak will appear as Despina in Cosi Fan Tutte in Montreal this spring, a reengagement from her debut in that city in the same role. In addition, she will sing her first Queen of the Night in The Magic Flute. Catherine Aspinall recently sang at the Victory Concert at the New York Public Library, with a repetition at the Metropolitan Museum of Art. Annette Burford has been engaged for the title role of Lucia di Lammermoor and Rosina in The Barber of Seville at Chautauqua, N. Y., next summer.

Lackow Discusses Coaching

Emanuel Lackow, coach and accompanist of New York, stresses the importance of inflection in interpreting vocal music. A singer, he observes, must understand the text (if in a foreign language) and the meaning of every song, aria and score he sings, at the same time having the attributes of an actor in order to use the proper inflection. Mr. Lackow is of the opinion that an important duty of the coach is to direct the dramatic side of music.

"Individual interpretation," he says, "is vital from the standpoint of the coach because of the many factors which enter into singing. The personality, technic and musicianship of the singer has as much to do with interpretation as the vocal instrument."

Mr. Lackow feels that he also is qualified to detect deviation from pitch, even the slightest, as tests have shown that he has not only absolute pitch but hears a quarter or an eighth of a tone. Even some experienced professional singers, he says, do not have the proper conception of absolute accurate pitch—because they cannot hear quarter and eighth tones and because the same tone changes in relation to the changes in harmony. "It is a vital factor in musicianship to preserve entire accuracy of pitch," he concludes. "A deviation is as radically wrong as singing wrong music."

Philadelphia Musical Academy Marks 75th Season

The fifth of the seven concerts in the current Philadelphia Brahms Cycle presented by the Philadelphia Musical Academy in honor of its 75th anniversary season was given in the Ethical Society Auditorium on March 14. Participating artists were Lyuba Senderowna, contralto; Joseph Schwarz, pianist; Jani Szanto, violinist; Trude Gundert, violist; Maurice Eisenberg, cellist, and Walter Cochrane, clarinetist.

Eva Iaci, young Latin-American pianist, artist-pupil of Joseph Schwarz, will give a recital in the Philadelphia Musical Academy auditorium on March 21. Admission is free.

Recital by Harold Henry

Harold Henry gave the first of four subscription piano recitals for the benefit of the Berry Schools in Rome, Ga., on Feb. 26, in the music room of Mrs. John Henry Hammond's New York home. A distinguished audience applauded the artist. He was in fine form in numbers by Bach-Liszt, Scarlatti, Chopin, Beethoven, Mendelssohn, Grieg, two of his own compositions and his arrangement of a Strauss piece. During the intermission Mrs. Hammond spoke of the work of the Berry Schools for underprivileged youth of the South. The second recital will be given on March 26 at Mr. Henry's studio.

B. M.

Columbia University Plans American Music Festival

Columbia University is sponsoring its first annual Festival of Contemporary American Music, to be held May 12 and 13 at the University. Provost Frank D. Fackenthal heads a committee now busy with perfecting plans for the undertaking.

ROBERT KORST

Korst Singers in Many Dates

Singers from the New York studio of Robert Korst are active. Beverley Lubow made her debut as Marguerite in Gounod's Faust with the Pittsburgh Opera. Emil Renan and Siroon Mangurian appeared as Eisenstein and Orlowski in The Bat with the same company. Brenda Miller sang her first Santuzza in Cavalleria Rusticana in Worcester, Mass., and is scheduled for the same role in Springfield. Lorna Byron has been engaged as a soloist for the Sigmond Romberg concert tour. Kathryn Harvey has concluded four months' guest performances on the General Electric Program.

St. Paul Hears Anne Brown

Anne Brown gave a concert in St. Paul, Minn., at the Women's Institute on Feb. 20.

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NEW BOOKS AND MUSIC OF VITAL INTEREST ISSUED

Ten guaranteed performances plus a cash award of $100 are offered for the best chamber music work of 12 minutes' playing time received by the Chamber Music Committee of the National Federation of Music Clubs by Oct. 1, 1945. The announcement comes from Mrs. Edgar Stillman Kelley, Chairman of the Committee. Manuscripts covering any combination of three or four instruments, of any form, are eligible.

Two additional prizes are also being given by the Chamber Music Committee. The first is $25 for the best brief essay answering "What Is Chamber Music?" Manuscripts must reach Mrs. Kelley at 118 W. Fifty-seventh St., New York 19, not later than June 1. The second is a New York performance of the best manuscript selected from among already written but not yet performed chamber music compositions collected and forwarded to Mrs. Kelley by the State Chamber Music Chairmen of the various states. . . . The winning compositions of the $1,000 contest conducted by the Washington Chamber Music Guild and RCA Victor are to be performed at the Chamber Music Guild String Quartet Town Hall recital on March 19. Camargo Guarnieri of Brazil and Robert Doellner of Hartford were the fortunate composers. . . .

•

Associated Music Publishers have reprinted Brahms' delightful Liebeslieder Wälzer, Op. 52, and his Neue Liebeslieder Wälzer, Op. 65. The first-mentioned is available for piano solo with mixed voices, as well as for piano duet and voices, while the second is arranged for piano duet, solo and mixed voices. This is the first time that these works have been issued in this country, and now one may look forward to more frequent performances.

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Books

INTRODUCTION TO COUNTERPOINT; by R. O. Morris. Oxford University Press, $1.25.

A strictly technical guide, not for beginners, but for those who have a knowledge of elementary harmony and of the rudiments of modulation. Even so, Dr. Morris' clear explanations and simple musical illustrations would not enable the student to become a competent contrapuntist without the aid of a teacher to lead theory into practical application. The author says that his 35-page booklet is intended primarily for use in schools and colleges.

MUSICAL ARTICLES FROM THE ENCYCLOPEDIA BRITANNICA; by Donald Francis Tovey; edited by Hubert J. Foss. Oxford University Press, $4.

No need to expatiate upon the late Professor Tovey's well known grasp of the musical subject and his ability to express his ideas in literary form. These 28 essays, written by him for the 11th edition of the Encyclopedia Britannica, published in 1910, discuss all the musical forms, and constituted the basis of his systems of teaching at the University of Edinburgh. In addition to necessary formal lore, the articles offer also a wealth of corollary comment and philosophical thought, all presented in precise and illuminative writing that is never drily pedantic.

ESSAYS IN MUSICAL ANALYSIS; by Donald Francis Tovey; Vol. IV, edited by Hubert J. Foss. Oxford University Press, $4.

Those who have read Tovey's other essays will particularly value this set on chamber music and various piano works by masters of the classical forms. His general survey of chamber music is followed by the author's analyses of several famous examples, and of such giant piano works as Bach's Art of Fugue, Beethoven's "Diabelli" Variations, Brahm's Variations on themes by Handel and Paganini, and material by Chopin and Schumann. Typical again in this book are Tovey's cosmic scholarship and the fascinating form in which he makes it available to the reader.

MOZART; HIS CHARACTER, HIS WORK; by Alfred Einstein; translated from the German by Arthur Mendel and Nathan Broder. Oxford University Press, $5.

Professor of Music at Smith College, the author has a solid musicological background, as already established in his previous excellent writings. He is known as an expert on the works of Mozart.

The present book is not an effort to tell chronologically the familiar facts of the composer's life, but rather to discuss some of them in relation to his times and as they affect his personality, and trends and methods of creation. With that idea, Einstein drops the narrative form in favor of a series of opening essays that illustrate the various phases of Mozart as man and musician. The rest of the pages go into estimates (not too technical) of the compositions themselves, and give much new light on their contents and meanings. The volume is highly interesting and instructive for professionals and musical laymen alike, and adds valuably to the immense Mozartiana literature.

MUSIC OF OUR TIME, edited by Ralph Hill and Max Hinrichsen. Hinrichsen Edition Limited; London, England. 308 pp. 12/6.

This first volume of Hinrichsen's Year Book (1944) has been appropriately dedicated to Sir Henry Wood, since that year marked the great conductor's seventy-fifth birthday. The book covers just about everything that has happened in music in England from about 1939 to '43. Besides symphonic, choral, church, opera and recorded music, ballet, folk-dance and music and radio also are discussed. There are essays by Gerald Abraham, Ferruccio Bonavia, Edwin Evans, Harvey Grace, Frank Howes, Reginald Jacques, William McNaught, Alec Robertson and Jack A. Westrup. An extensive bibliography and calendar is included. An ambitious undertaking that has been well done and should prove highly useful.

HYMNS IN THE LIVES OF MEN, by Robert Guy McCutchan. Abingdon-Cokesbury Press, New York and Nashville, Tenn. 208 pp., $1.50.

A brief history of hymnology, written in a somewhat popular but still erudite vein. This reprint of the first annual Southwestern University Lectures given by the writer at Georgetown, Texas, in 1943, traces the development of hymns from ancient times to the American school. The author is dean emeritus of the DePauw University School of Music, and has edited a number of hymn collections.

HARVARD DICTIONARY OF MUSIC, by Willi Apel. Harvard University Press, Cambridge, Mass. 826 pp. $6.

With the assistance of many eminent musical scholars, Willi Apel has compiled a valuable as well as useful dictionary for musicians and those working in the related arts. The volume contains a comprehensive list of definitions and authoritative articles on technical subjects. The articles are followed by complete bibliographies, and musical illustrations are used freely. Among the numerous contributors are Alfred Einstein, Hugo Leichtentritt, John Tasker Howard, Nicholas Slonimsky, Philip Lieson Miller, and Walter Piston.

For English Horn or Viola With Piano

LAMENT, by Leo Scheer. Composers Press, Inc., New York. 60¢.

This brief number ranges through several moods, and provides a graceful solo. The composer is conductor of the Federal Symphony Orchestra of San Diego, Cal., and the work won first place in the Composers Press Publication Award for 1944. Not extremely difficult.

For Piano Solo

ARCHITECT SUITE, by Stuart Fastofsky. Pub. by Queens Symphonic Society, 150-11 87th Road, Jamaica 2, L. I., N. Y. $1.

A lively suite in colorful, tangy idiom, not overly aggressive, which pictures The Architect by means of a springy march, The Square, with roughhewn harmonies, and finally, Concentric Circles, with arpeggios. The composer shows a sense of humor and his piece is pianistic.

FROM THE CHINESE, suite for piano by Fannie Charles Dillon. The Composers Press, Inc., New York. (Butterfly Wings, Winter Moonlight, and Chinese Temple Scene.) First number, 45¢; the other two, each 40¢.

These brief pieces are of interest because they embody some real Chinese themes given to the California composer by T. K. Chang, Chinese Consul at Los Angeles, and by a Mr. Wing Foo. The writing is colorful, though in conventional idiom. Winter Moonlight, a *lento misterioso*, is the most lyrical, while Butterfly Wings has descriptive painting of ingenious sort, and the Temple Scene develops a somewhat broader and more pompous series of themes. Of medium difficulty.

FOUR LITHUANIAN DANCES, Op. 35 by Vytautas Bacevicius. Paragon Music Publishers, New York. $2.

Bacevicius, the pianist-composer, was professor at the National Conservatory of Lithuania for over nine years, and

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the themes for these dances undoubtedly stem from that period. The pieces are Klumpakojis (Wooden Shoes), Blezdingele (Swallows), Noriu Miego (I Want To Sleep), and Suktinis (Round Dance). As the titles suggest, there is a great deal of contrast in mood. The themes are developed quite extensively and there is a tinge of contemporary harmonic color. These are well worth the attention of concert dancers as well as pianists who are interested in native music.

Songs

THREE SONGS by Paul Hindemith, Associated Music Publishers, Inc., New York. (Echo, The Moon, and On a Fly Drinking Out of His Cup.) First number, 60¢; other two, 75¢ each.

These are from a series of eight Songs in English written in 1942. Echo uses a Thomas Moore text, of limpid sort, about love, moonlight and sighs, the setting being minor and suggesting the modal. Shelley's striking lines about the moon, "pale from weariness," has a dramatic musical form, with whirring figures in the accompaniment, giving way toward the end to slow, lyric lines. The Fly number, on a poem by William Oldys, is a lusty early 18th century address, with a hint of philosophy about the shortness of life. It makes a rousing, vigorous song for male singers. The vocal ranges are, respectively, D to F sharp, an octave from D sharp, and C to F. The idiom is mildly atonal.

TWO SONGS for medium voice and piano, by Samuel Barber. G. Schirmer, Inc., New York. Each, 50¢.

Mr. Barber, in his latest (Opus 18, Nos. 1 and 2), seems to have gone in for the cryptic or slightly sophisticated, instead of the poetic and impressionistic. The Queen's Face on the Summery Coin, a setting of a poem by Robert Horan, is an atmospheric *andante con moto* setting which ripples along pleasantly enough but somewhat elusively. Monks and Raisins, text by Jose Garcia Villa, is an animated bit of satire about pink monks eating blue raisins and vice versa. The ranges are, respectively, C to E and D flat to F.

FOUR SONGS, by Vittorio Giannini, words by Karl Flaster. Elkan-Vogel, Inc., Philadelphia. 50¢ each.

Mr. Giannini's sense of melody and impassioned lyricism is to the fore in these new numbers. I Only Know the Stars Will Shine Again is quite in the Puccinian manner of free arioso (range, F sharp to A above staff). Sing to My Heart a Song also seems to strive consciously for melodic expansion and does so by means of soaring phrases that suggest the ballad school, above reiterated chords (D to high B). Simpler in manner is There Were Two Swans, based on an atmospheric poem about two shimmering white swans, one of whom disappeared, and there is a touching allusion to "the empty Pool of my life," at the *lento* conclusion. (C to G sharp.) Be Still, My Heart, marked "*sostenuto e molto cantabile*," is a spacious number which contains the lines, God knoweth best, His love alone can ease thee of thine aching." Effective, if theatrical. (C sharp to G.)

OH, MOTHER MINE (O Mamma Mia), words and music by Pietro Cimini. Carl Fischer, Inc., New York. 50¢.

Based on a Venetian folk melody, this song for high voice is the plaint of a girl who sighs, "My heart is so heavy," but the mother philosophically replies, "With your first love, sorrows will be o'er." The lilting measures are repeated with greater intensity at the close. Dedicated to Dusolina Giannini. English and Italian words.

EXALTATION, words by Josephine Hancock Logan, music by Mae Dolling Schmidt. Carl Fischer, Inc., New York. 50¢.

A song for medium voice with a waltz-like lilt, and verses which tell about a fascinating melody that heartened the singer "till it vanished with delicate grace into the crucible of time." Range, C to E. The tune is a most agreeable one, the work of a Chicago pianist and composer who has made numerous concert appearances as pianist with orchestras.

TWO SAMPLERS, FROM THE 18TH CENTURY, for voice and piano, by Bruno Huhn. (Behold the Labour, for low or medium voice, and First Spring Advancing, for medium). G. Schirmer, Inc., New York. Each 45¢.

Mr. Huhn has set with mock gravity two very naïve texts which presumably were actually found in the staid drawing rooms of that day, when every bit of embroidery was expected to reinforce the sanctity of home. The first sets forth the credo of a "good" child, including obedience to parents and the pious hopes that any faults will be forgiven. The second recites the procession of the four seasons. Melodious and simple. Range, C to D.

New Editions and Arrangements

From Associated Music Publishers, Inc., New York

For Two Pianos

Concert Music for Piano, Brass Instruments, and Two Harps, by Paul Hindemith. Score form, $2.50.

Second Piano Concerto by Alexandre Tansman. Score form, $2.50.

●

From G. Schirmer, Inc., New York

For Piano

Papillons (op. 2) by Schumann. Harold Bauer Study-Version. 60¢.

Noveletten (op. 21) by Schumann. Harold Bauer Study-Version. $1.

Die Seele ruht in Jesu Händen from Cantata No. 127 by Johann Sebastian Bach. Arr. by Harold Bauer. 50¢.

Prelude and Fugue in F minor by Camille Saint-Saëns. Edited with practice instructions by Isidor Philipp. 75¢.

Concert Etude by Charles Valentin Alkan. Study-version prepared by Isidor Philipp. $1.

Mazurka by Moritz Moszkowski. Revised by Carl Dies. 25¢.

For Voice

Australian Aboriginal Songs: Jabbin Jabbin and Maranoa Lullaby. Collected and translated by H. O. Lethbridge with accompaniments arranged by Arthur S. Loam. For medium or low voice. 40¢ each.

Berceuse by Mary Howe. For medium or high voice. 50¢.

Vocalise by Sergei Rachmaninoff. For low, medium or high voice. 35¢.

Album of Songs by Oley Speaks. A collection of 12 songs by the popular American composer. For medium voice. $1.

Peter Mennin of Eastman School Wins $1,000 B'nai B'rith Award

Peter Mennin, a student at the Eastman School of Music, Rochester, N. Y., has been announced as winner of the First Annual George Gershwin Memorial Contest of the B'nai B'rith Victory Lodge of New York City. He will receive $1,000 and his composition, Symphonic Allegro will be published.

Second prize of $250 went to Sergeant Romeo Cascarino of Camp Sibert, Alabama, for his composition, The Prairie. Both works will be played by Leonard Bernstein and members of the New York Philharmonic Orchestra at the George Gershwin Memorial Concert, March 27, in the Metropolitan Opera House.

Mrs. Beach's Cabildo Premiered

It is not generally known that the late Mrs. H. H. A. Beach had written a one-act opera buffa, Cabildo. The work had a posthumous world premiere, Feb. 27, by the Music Department of the University of Georgia, in Athens, Ga., under the leadership of Director Hugh Hodgson. There was enthusiastic interest from a large audience, and the performance is reported to have reflected high credit on the principal singers, large chorus and ample orchestra.

Activities of Artists

Donald Dame, Metropolitan Opera tenor, was soloist with the Detroit Symphony under Karl Krueger on Feb. 17. This month he gives recitals in Maine, Massachusetts, Pennsylvania, West Virginia and Ohio.

Mildred Dilling, harpist, has returned to New York from her second transcontinental tour of the season, with appearances in Iowa, Montana, Idaho, Washington, Oregon, California and Colorado. Miss Dilling's current activities include weekly programs at St. Albans Naval Hospital.

Alexander Kipnis, bass-baritone of the Metropolitan Opera, was soloist with the Detroit Symphony, Feb. 15, and the Seattle Symphony, Feb. 25, with an extensive cross-country and Canadian tour to follow.

Zinka Milanov, Metropolitan Opera soprano, is now on a concert tour of the East and Middle West, and of Nova Scotia and New Brunswick.

Richard Manning, tenor, was soloist at the Victory Concert of March 4 at the Metropolitan Museum of Art. On March 18, the program will be a sonata recital by Nadia Reisenberg, piano, and Joseph Fuchs, violin.

Mischa Elman played for servicemen in Florida between recital appearances in Jacksonville on March 2 and Miami, March 4.

Regina Resnik gave a concert in Massey Hall, Toronto, on Feb. 24 under the auspices of the Jewish Folk Choir.

H. Walter Hatchek, pianist, recently accompanied John Dudley and John Baker in concerts in Passaic and Manhasset.

Fifi Kleosis, 15-year-old pupil of Margaret Henke, sang on March 10 in Steinway Hall, New York. Feb. 17 she was heard at the New York City Center Casino on the program of the American Legion Military Ball.

Joseph Yasser read a paper entitled The Highway and the Byways of Tonal Evolution on Feb. 28 at a meeting of the Greater New York Chapter of the American Musicological Society at Schirmer Hall, New York.

Three compositions by Ethel Glenn Hier — A Day in the Peterborough Woods, Joy of Spring and Rhapsody — were performed on Feb. 16 at a musicale presented by the National Association for American Composers and Conductors. On Feb. 22 pupils of Miss Hier gave a program of music of George Washington's day.

Tossy Spivakovsky has received the "MacMillen" Stradivarius violin, dated 1721, "to use as long as he needs it." The giver is a Chicago business man who prefers to have his identity undisclosed.

On Feb. 5 the Professional Arts Club of New York heard Vera Curtis in A Pep Talk for Vocalists, and Thomas Richner in piano solos by Bach, Mozart and Liszt as well as a composition of his own.

Nies-Berger to Be Heard as Conductor and Organist

The Brooklyn Oratorio Society will give its annual spring concert on April 3 at the Academy of Music, the first performance of the chorus under Edouard Nies-Berger, its new director. The program offers Requiem by Gabriel Faure and Miriam's Song of Triumph (Schubert). Soloists are Rose Dirman, soprano, and Frank Pursell, baritone. Members of the New York Philharmonic Orchestra will assist, and several Mozart sonatas for strings and organ are scheduled, with Dr. Bedell at the organ.

Mr. Nies-Berger will again be heard at the organ for the New York Philharmonic-Symphony's presentation of Bach's St. Matthew Passion under Bruno Walter at Carnegie Hall on March 29, 30, 31 and April 1. On April 7 he will be soloist with the same orchestra in the Guilmant organ concerto, Rudolph Ganz conducting. Mr. Nies-Berger will make his annual recital tour of the South at the end of April.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Highlight of the past fortnight was the Brahms program beautifully conducted by Alfred Wallenstein, with the Philharmonic Orchestra in the Philharmonic Auditorium. The reading of the Second Symphony was particularly lovely, infused with a lyric spirit that brought conductor and orchestra a prolonged ovation. Especially engaging, too, was a lilting reading of the Academic Festival Overture. Concertmaster David Frisina and Principal Cellist Kurt Reher collaborated in an appealing reading of the Double Concerto.

Marian Anderson's luscious tones were warmly applauded in her concert in the Philharmonic Auditorium, her artistry making an excellent effect with a rarely heard aria from Halévy's Charles VI, in beautifully delivered lieder of Schubert and songs by Faure and Debussy. A Monteverdi aria began the program, which ended, as usual, with nostalgic Negro songs. Franz Rupp supplied impeccable piano accompaniments.

Paul Draper and Larry Adler again combined their artistic talents for two Philharmonic Auditorium programs. Draper's inimitable dancing once more revealed him an unusual stylist, while Adler's work with his harmonica again demonstrated that an artist's ability can transcend the limitations of an instrument.

Gilbert & Sullivan Series

Gilbert and Sullivan addicts rejoiced in the prospect of two weeks of these operettas presented in the Biltmore Theatre by the Burnside company, but their jubilation was tempered by the somewhat amateurish company whose light voices showed very little training and less promise.

The comedy of Ralph Riggs and Catherine Judah proved the saving grace, with the rest of the troupe considerably below high school standards. The repertory ranged from the favorite Mikado and Pinafore to the seldom-heard Sorcerer, whose stilted lines got as many laughs as the comedians.

Hollywood Notes

An appropriate living memorial to the late Dr. Lazar S. Samoiloff, noted voice teacher, who died Feb. 17, will be the continuance of the Bel Canto Studios and Opera Academy he founded here, by his daughter, Zepha Samoiloff, and associate teachers, Rose Ough, Winifred Dunning and Lucia Liverette.

Mary Bran, whose managerial bureau has had a series of successes recently, including the recital of Bronislaw Huberman, is bringing Ruth Draper for two appearances in the Wilshire Ebell Theatre on March 20 and 21.

Soprano Martha Daughn-Locker and Violinist Yascha Borowsky are collaborating on an unusual concert designed to acquaint music-lovers with the rare beauties of Aramaic and Palestinian music in the Wilshire Ebell Theatre, March 24. The sponsor is the Zionist Organization of America, which plans to repeat the concert in other cities of the West.

Music in the Films

The music department at Warner Bros. Studio is expanding to a second floor now being built over the rambling, one-story building which has long housed Leo Forbstein and his large staff. Downstairs, despite the noise of erection, Max Steiner has scored The Corn Is Green, and has San Antonio and The Big Sleep on his agenda next. Adolph Deutsch has scored Nobody Lives Forever, Erich Korngold has done the music for Of Human Bondage and Franz Waxman is starting on Hotel Berlin.

Miklos Rozsa, who is now scoring Blood on the Sun for Selznick, is expecting an addition to the Rozsa family in the spring.

Morton Gould has done a good film music job on Delightfully Dangerous for Charles R. Rogers, despite an obviously producer-inspired idea of "swinging" the late Johann Strauss, whose wraith must be whirling in its tomb. When left to his own devices, Gould has contrived to be tasteful, even in a purely popular vein.

Over at Twentieth Century Fox, Alfred Newman has completed Diamond Horseshoe and Cyril Mockridge has scored Circumstantial Evidence, and Molly and Me. Leigh Harline has finished Isle of the Dead for RKO, and Arthur Lange is preparing Along Came Jones, for International.

NORINA GRECO
(Photo by Bruno of Hollywood.)

Norina Greco Singing in Opera and Concert

Norina Greco will sing leading roles in Opera in Havana during April. In May she tours with the Charles L. Wagner Opera, singing the title parts in Tosca in Denver, and Traviata in Rochester, N. Y. Among spring concert engagements is an appearance in Verdi's Requiem in Cleveland, Tenn.

Miss Greco made her debut in 1937, singing Violetta in Traviata at the Hippodrome, New York, and then toured with the San Carlo Opera throughout the country. She sang in South America during the summer of 1940, and upon her return was signed by the Metropolitan Opera, making her debut there as Leonore in Trovatore. The following summer she was re-engaged in South America at the Teatro Municipal in Rio de Janeiro. For 1941-42 she appeared at the Metropolitan, going again to Latin-America in the summer of 1942, where contracts in Rio and elsewhere kept her for the two subsequent seasons.

RAF Band Visits U. S.

A Royal Air Force Military Band and Symphony Orchestra, numbering 105 men, under the conductorship of Wing Comdr. R. P. O'Donnell, now touring this country, were guests of the Metropolitan Opera Guild at a performance of Le Coq d'Or on March 6.

PASSED AWAY

LAZAR S. SAMOILOFF, 69, died at his home in Los Angeles on Feb. 17, following an operation to relieve jaundice. He was born in Kiev, Russia, attended medical college in Vienna for a year, then transferred to the Vienna Imperial Conservatory, where he was graduated with honors in singing and pedagogy. He toured in Europe as an operatic baritone, and became professor of voice in the University of Kiev. Samoiloff first came to America with Chaliapin in 1906 and established a school of music in New York, where he taught many prominent artists. In 1930 he established his Bel Canto Studios and Opera Academy in Los Angeles. He was founder and first president of the Crescendo Club there, a past president of the California Music Teachers Assn. and received the honorary degree of Doctor of Music from the Chicago Conservatory. Among his many prominent pupils were Rosa Raisa, Jules Bledsoe, George Houston, Claire Dux, Bianca Saroya, Dmitri Onofrei, Nelson Eddy, Julia Claussen, Isa Kremer, Laura Saunders and Robert Brink. He leaves his daughter, Zepha Samoiloff, who will carry on the Conservatory founded by her father.

RODERICK WHITE, 55, violinist, died in Santa Barbara, Cal., on Feb. 28 of heart disease. Born in Grand Rapids, Mich., he was a brother of Stewart Edward White, novelist. He studied in Europe with César Thomson and Auer, made his debut with the Berlin Philharmonic in 1913, and had been heard with the Chicago Symphony, Los Angeles Philharmonic, the Grand Rapids Orchestra and in recitals. He is survived, besides his brother, by his widow, two sons, and another brother, Harwood. His brother Gilbert, painter, died in Paris in 1939.

ARTHUR WILLMORE, southern representative of Columbia Concerts, Inc., died on Feb. 23 in a New York hospital after a short illness. Mr. Willmore was a prominent figure in the concert field, having been on the staff of Beckhard & MacFarlane, and, for nine years, with Rhea Powers as partner, heading the firm of Willmore & Powers. He joined Columbia Concerts in May, 1943. Surviving are two sisters, Lydia Willmore and Mrs. Alice Turner.

JAY WHARTON FAY, assistant professor of music at New Jersey State College for Women, died in New Brunswick, N. J., on March 1. A native of Rochester, N. Y., he was a graduate of the University there and had directed the band school at Ithaca, N. Y., Conservatory. He conducted the New Brunswick Symphony and the Rutgers Summer Session Symphony. His wife, two brothers, and two sisters survive.

BLANCHE ARRAL WHEELER, former operatic prima donna and wife of Dr. George B. Wheeler, died on March 3 in Palisades Park, N. J. Mme. Arral was born in Liège, Belgium. She made her debut in the original cast of Massenet's Manon at the Paris Opéra-Comique in 1884, and made world tours. Mme. Arral retired in 1915.

VASSILY ROMAKOFF, 60, Russian bass-baritone, died in a New York hospital on March 5. He came here from Russia in 1922, and had been heard in a solo recital at Carnegie Hall, New York, in 1931, and in 1934 in performances of Khovanstchina and Boris Godounoff given by the Cosmopolitan Opera Company.

FRANK J. METCALF, 79, authority on hymns, died in Washington, D. C., on Feb. 25. He was vice-president of the American Hymn Society and had a collection of 2,000 hymnals of all faiths.

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